

THE ETUDE

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Finch, Mr. Bernard Boekelman, and Mr. Emil Liebling will be among the contributors to the Bach number. Dr. Percy Goetschius' admirable article on "Rhythm" will be concluded in the July number, and Mr. Charles Sanford Skilton will contribute an interesting sketch of Woldemar Bargiel.

MUSICAL literature is becoming more and more appreciated as an aid, if not a necessity, to education. There is a positive dearth of works covering even the most important ground. Little by little the gap is being filled up. Literature for children on musical topics is very scarce. There is really no work published on the lives of the great composers brought down to the comprehension of children. Mr. Tapper, in his forthcoming work, "A Child's Book of the Great Composers," gives us something of great value.

The book opens with the story of a wonderful cloth of gold, on which, by a device, the great composers are seen in their daily life. Many other pictures come on the cloth of gold, from which we learn contemporaneous history. The young reader will surely become a friend of "Annette" and of the boy. The drummer and his brother will be a constant delight.

The work will be issued during the summer, and, as usual with all important works, we give an opportunity to our patrons to purchase at nominal rates by subscribing in advance. We will send the book, when issued, for only 50 cents, if the order is given now and cash accompanies it. Those having good order accounts may have the amount charged, but in that case postage is also charged.

THE following is a list of the names of teachers of Mason's "Torch and Technic" that have been received since the appearance of the May issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Torch and Technic," send in your name, also the names of any teachers you know who are using the system:

Jannah Hallway, Uxbridge, N. Y.
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Mrs. M. A. Rumbley, Arkansas City Conservatory of Music, Arkansas City, Ark.
H. Hughes, Tekamah, Neb.
Ursuline Nuns, Ursuline Convent, Arcady, Mo.
Mrs. Louise G. Beck, Ravenna, Wash.
Millicent Penfield, Hotel Deep Rock, Oswego, N. Y.
Mrs. T. S. Taylor, Clinton, Ala.
Miss N. E. Nichols, Boscawen, Wash.
Mary H. Rohmer, Carroll, Ia.
Miss Mabel Matlin, 107 Greenwood Ave., Yonkers, Kan.
Mrs. Mabel R. Petersen, Cor. Oregon and Second Ave., Dandee, Ill.
Mrs. W. B. Thompson, 920 Washington Street, Seattle, Wash.
Mrs. M. G. Lantis, 102 West Third Street, Xenia, O.
Ida B. Shay, Dublin, N. H.
Edward Anthony, 5 Peron Street, Cleveland, O.
Harriet P. Smith, 313 Broadway, Cambridgeport, Mass.
Nannie Clayton, 12 E. Street, Salt Lake City, U.
Mrs. T. J. Reynolds, Blanchard, Ia.
Mrs. Sara E. Crow, Idaho Falls, Id.
Miss Margaret Stebbins, Owen Sound, Ontario, Can.
Mrs. George C. Stoddard, 9 Newport Ave., Newport, R. I.
Grant Hebron Gleason, Jamestown, N. D.
Miss L. Byers, 1 Park Ave., Hot Springs, Ark.
Miss Nellie G. Albright, 503 Wyoming Ave., West Pittston, Pa.
Mrs. F. G. Lippert, Phenixville, Pa.
Mrs. Julia A. Whitcomb, 134 North Hudson Ave., Pasadena, Cal.
Mrs. Alice J. Reed, 1939 French Street, Santa Ana, Cal.
Martha Gaylord, 692 Fourth Ave., East Okaloosa, Fla.
Ernest C. Smith, Columbiaville, N. Y.
Mrs. Henry Bass, Ennis, Tex.
Margaret Kriebbaum, care of Toun College, Terrell, Tex.

During the past six years Mr. A. J. Goodrich, the well-known musical theorist, has been laboring upon a new work, entitled "Theory of Interpretation." After its completion Mr. Goodrich spent a year in revising the text and bringing the illustrations up to date. We have secured the right to this important work, and it is now in the hands of our printer. Like nearly all of Mr.

Goodrich's works, this book is very thorough and quite exhaustive. It begins at the beginning with notes and other easy pieces, and leads gradually up to the most difficult and artistic compositions.

The author has not only thought out a multitude of points which are practical aids to correct interpretation, but he has explained and illustrated them clearly, and arranged the sequence of topics in the most logical, progressive manner. The book contains 380 illustrative examples in notation and will contain between 350 and 400 large pages. The book is no rival. The best of some of the chapters may, in a measure, indicate the character of the work. The following are a few of them:

"Measure: Definition and Illustration of"; "Various Methods of Punctuating and Phrasing"; "The Dance Form: Old Styles; Modern Classic Styles"; "Nunance and Ornamentation"; "Thematic, Lyric, Harmonic Styles"; "Accompaniment"; "Interpretation in General"; "Episodes in Music." The entire manuscript is in the hands of the printer, who is under contract to finish it during the summer. During the time the book is in the process of making it will be on our special offer list. Our special price, before publication, will be 75 cents, postpaid. Cash must accompany order, unless regular patrons wish it charged. In that case postage will be extra. It may be of interest to those who might hesitate to order the work in advance to know that over 200 orders have already been booked before any public announcement has been made.

THERE is no one point concerning which teachers need more help than in keeping up a selection of good teaching pieces, adding to what they already have, and keeping in touch with the best new music as soon as it is published. THE ETUDE presents several such pieces in each issue, and this feature has been of inestimable benefit to the teachers among its subscribers.

THERE are a great many piano teachers who also do more or less teaching of singing. THE ETUDE has a practical series of articles by the best writers on the voice. The vocal department is a valuable feature of the magazine. THE ETUDE also gives the best of vocal music in each issue.

THERE is little or nothing of value that is new in the musical world for the use of teachers or performers but find a place in the advertising pages of THE ETUDE. A careful reading of its advertising pages will especially repay such teachers as wish to keep up with all that is best in the practical part of their work.

JUST at this time we remind you of the diplomas which we have for sale—a simple affair, but neat and satisfactory for the purpose. They are finely lithographed on parchment paper, 12 x 12 inches, with plenty of space at the top to insert the name of the school or teacher, if it is desired. The price is 10 cents each.

MUSIC IN THIS ISSUE.

"ALCAZAR," by Gautier, is an interesting piece by the composer of the popular "Lo Scerzo" and will be found very attractive for use as a teaching piece or for popular use. The melody is very taking and the rhythmic quality pronounced. The trio is especially rich and broad.

"THE LARKS," by Leachetichy, is one of those pieces of salon music of the higher type which call for considerable technical proficiency. It is thoroughly adapted to the piano and is full of poetic grace. It should be played with a view to realizing out the swift, smooth, swooping flight of the larks, and the joyous spirit which makes the bird of the early morn a favorite subject for poetical figures.

"SPANISH DANCE, No. 2," for four hands, is one of the most popular of Morozowski's compositions. It has all the sensuous vigor and abandon and the fascinating ir-

regularity of rhythm which are characteristic of the music of the Spanish guitar. A picture to go with it is easy to imagine. Perhaps the camp of the nomads is pitched deep in the forest, perhaps by the wayside; the dancers are absorbed in the charm of their pursuit; the murmurings out sharp and clear, and over all fit the shadows of the fire. The piece must have plenty of life and "go" in its playing.

"WITH THE CARAVAN," by Richard Ferber, is characteristically Turkish or Arabian in character, and may easily represent the caravan halted for the night in some oasis, with the various amusements in full array. There is a sort of barbaric suggestion in rhythm and harmony that is decidedly picturesque; a rising and falling of the music that may represent the dancer excited to frenzy and ceasing from every exhaustion.

"IN GREEN MEADOWS," by Merkel, has in it the spirit of spring in its freshness and simplicity. If the player needs the stimulus of the picturesque, let him conceive the idea of a day in the fields, a picnic by the river side or on the green slope of the lake side. The scenes that fit the title are legion.

"THEY KISSED, I SAW THEM DO IT," by C. E. Hawley, the popular song-writer, is sure to be a favorite. It tells a little story, and is just the piece to be enjoyed as an encore song or as a lighter number in a recital.

"THE LIGHT OF AGES," by Bevan, is a good example of the modern English ballad type, with its broad, sustained legato, which gives opportunity for display of vocal strength and roundness of tone, and its pure sentiment. The accompaniment is simple, and, taking the song as a whole, we can recommend it as a useful addition to a singer's repertoire.

"SUMMER SONG," by Edward Koegel, is a most charming example of an easy piece that is capable of most artistic rendering. The editor has added special directions toward reproducing the expressive content of the piece, and we hope that every one of our readers will play this beautiful piece, so sweet and tender in its simplicity, so suggestive of the little one whose lullaby it pictures. Even the most advanced player will find it worthy his attention.

HOME NOTES.

An interesting organ recital was given, April 30, in Trinity Church, St. Louis, Mo., by Mr. C. B. Boppert, in honor of the delegates to the Synod of the German Lutheran Church. The program numbers were selected from the works of the French and German masters.

The Music Department of the Greensboro, N. C., Female College held their graduating exercises May 2d. Mr. J. W. Parker is the director.

A RECITAL by the pupils of Mr. O. H. Evans was given in the Opera-house, Marysville, Ohio, May 11th. Piano, vocal, violin, and cello numbers were played.

MR. FRANK L. EYER, of Greenville, Ohio, gave a very successful recital, in the First Presbyterian Church of that city, May 11th. His program consisted of compositions from the repertoire of Mr. Eyer prepared for a program of compositions from the repertoire of live modern masters for the organ, with biographic notes of the composers and notes on the pieces.

MISS MARY FULLERTON, of the Philadelphia School of Music, Miss Kate R. Chandler, principal, gave a recital for the benefit of the Children's Seaside Association. The program was made up of compositions from Russian composers.

The Handel Oratorio Society of Rock Island, Ill., under the leadership of Mr. F. E. Peterson, gave "The Messiah," April 19th. Strasser's Orchestra, from Davenport, furnished the accompaniment.

MR. CHARLES R. HAWLEY, of New York City, gave a most enjoyable concert, of his own compositions, during the past month. The program included vocal duets, trios, and quartets, and choruses for male and female, as well as mixed voices.

MR. J. EDWARD SHAW, director of the Music Department of Wilson College, Chambersburg, Pa., has been giving some very interesting lectures during the past season. His latest are "Folk-songs and their Interpretation," with illustrations from many different sources, April 24th, and a lecture on "Transliteration," May 2d, illustrating the same by recitation of verse and the rendition of the music.

MISS CLARA A. KORN will open a conservatory in East Orange, N. J. Mrs. Korn has been giving considerable attention to composition during the past few years.

Dr. HENRY G. HANCOCK gave a very interesting analytical piano recital at the Virginia Music Institute, Staunton, Va., April 28th.

MR. FRANK LYONS, of Boston, gave a very successful recital of his own compositions April 23rd. The program included piano, violin, and vocal compositions. At one of the late concerts in Sanders Theater, Harvard University, Miss Suzanne Adams sang two new songs by Mr. Lyons.

MR. CARL WITTMER, of Harrisburg, Pa., has been elected to the position of director of the Music Department of Stephens College for Women, Columbia, Mo.

MR. ERN. LIEBLING gave a recital of compositions by American composers at the Milwaukee-Dowse College, May 6th.

MR. GEORGE L. McILLAN, of Marshall, Mo., gave a successful piano recital May 12th. A program of compositions by the best composers shows the kind of work Mr. McMillan is doing.

The Music Department of Tarkio College, Tarkio, Mo., gave the annual musical May 10th and 11th, three concerts in all. The Oratorio Society of 120 members gave "The Messiah," "St. John and Betha," and "In a Persian Garden" were given. Mr. Charles T. H. Mills was the festival director.

The Choral Tunes of La Crosse, Wis., fifty-five voices, Mr. George Hawley, conductor, gave "The Holy City" by Gault. They were aided by an orchestra of twenty-seven and Mr. Charles Weiss, accompanist.

The April number of the "Western Graphic" of Los Angeles, Cal., was a music and art number, giving attention to the work of local artists. It was handsomely illustrated.

MR. CARLOS W. LAYTON will conduct a summer music school at Mt. Rose, June 14th to 20th.

MR. WILLIAM E. BUTNER, of the Sherwood Piano School, Chicago, Ill., gave a recital, May 4th, making his debut in the city.

MR. WALTER O. WILKINSON, of New York, has accepted a position as organist and choir-master of All Saints Church, Hickwood, Neb. Wilkinson has written a number of popular anthems and settings of the canticles used in the Episcopal service.

The annual concert of the Gilbert School of Music, Kansas City, Mo., was given April 28th. The accompaniment to the concert was furnished by Hallie's Orchestra.

The Los Angeles Symphony Orchestra, under the direction of Mr. Henry Hiram, gave the ninth concert of the season May 2d. The Los Angeles had a number of important events lately. Rosenbly played there May 1st, Sauer gave two concerts, and a chamber-music concert was given May 8th.

They have received a program of the graduating exercises of the Music Department of the Baylor Female College, Baylor, Tex., Mr. E. E. Davis, director. Mr. Davis will have seven graduates this year.

MR. HERBERT EAMES, of the University of Nebraska School of Music, has been in the program of the graduation class of 1910. He is to be congratulated on the excellent work indicated by these programs.

MR. C. C. FOSSETT, of Toronto, Can., gave a pupils' recital, May 10th, at the Metropolitan School of Music.

THE Young People's Singing Club (six voices) of Boston, Mass., gave a recital, May 11th, at the Metropolitan School of Music. Mr. W. F. Wedell, director, gave a concert, May 11th, in which Corra's cantata, "The Rose Maiden," was the principal feature.

MR. ASHLEY B. GREEN, Newport, Vt., gave a pupils' recital of selected compositions from Russian composers.

The Music Society of Fiske University, Nashville, Tenn., gave their third and forty-fourth concerts, May 11th and 12th, two performances of Rossini's "Shaver's Mother." The chorus numbers were given by the students.

The Charlotte Emerson Brown Club, East Orange, N. J., gave an enjoyable musical May 18th. Mr. Henry Holden Hunt, composer, piano, and Paul Wilcox, violinist, were the artists. The program was made up of compositions by American composers.

MR. EVLYN A. FLETCHER has returned from a very successful trip to Europe. While in London she lectured before the Incorporated Society of Musicians. She also gave exhibitions of her work in Leipzig and Berlin.

The musical program for the Chautauque Assembly of 1909 includes a series of eight weeks. Dr. R. R. Palmer, of New York, has been in charge as director. Among the soloists who are to appear are: Dr. Wm. H. Sherwood, the pianist, of Chicago; Miss Mabel Carver, Mrs. Mabel Carver, prima donna; Miss F. Griffin, soprano; Miss Mabel Carver, prima donna; Mrs. F. Griffin, soprano; Miss Mabel Carver, prima donna; Mrs. F. Griffin, soprano.

A fine, Mr. St. Marston, and Mr. I. V. Fletcher. A head and shoulders view will take part in the concert. The concert of five hundred voices will take part in the concert. Mackenzie's "Dreams of July" will be presented in August.

MR. NELLIE HILKER, of Bradford, Pa., and her pupils, assisted by Mr. E. Mente, violinist, and Mr. T. Neumeier, clarinetist, gave an enjoyable concert, May 23d, in Y. M. C. A. Hall. The program consisted of vocal and instrumental selections.

The Music Society of New York, has decided to broaden its reputation so as to make it harmonious with its development into a national society. It has adopted a new title, "The Society and American Composers," and it has amended its by-laws governing qualifications for membership and admission of compositions to the Society's concert. The officers elected to the Society are: President, Edward A. Macdowell; first vice-president, Reginald de Krom; second vice-president, Homer N. Crafts; corresponding secretary and treasurer, Leslie G. Chaffin; recording secretary, Mrs. D. Drummer; and librarian, Peter A. Schneider.



I have examined your book "New Exercises in the Construction of Melodies," by Henry Scholten, and find that it fills the purpose for which it is intended very completely. HARRY ROWE SHELLEY.

"In Praise of Music," by W. F. Gates, is an admirable collection of gems of musical thought. There is something in every page to comfort the teacher, inspire the pupil, and uplift the musician into the loftier, yet not impractical, atmosphere where he should dwell. It should be on the studio table of every teacher.

HENRY B. RONEY.
FR. BENDEL.

I think very highly of Mr. Gates' book, "In Praise of Music." There is no other art in existence concerning which so many beautiful things have been said by poets and philosophers and men of learning as our own beautiful art of music. I therefore not only congratulate you, but am thankful to you that you have brought together in such beautiful form so many of these rare and beautiful expressions concerning it. And yet, after all these things sayings, the art still remains unfathomable and unexplained. The wide reading of such a book will help the cause of music.

M. L. BARTLETT, Mus. Doc.,
President, for Music, Vermont College.

I received THE ETUDE for April, and am pleased to see that your paper is with rapid strides advancing to the heights. More and more THE ETUDE will become a welcome and indispensable guest, and only of the young lady teacher that has just started teaching," but of the cream of the musical profession.

Mr. Van Cleave's letters are classic in style and content; the paper on Lechetsichy is masterly and valuable. CARLIE PARKHURST.

With regard to the new "Sight Reading Album," I am using several of volume 1, and I find them excellent. MRS. W. H. SIXTON.

I received "Torch and Technic," by Mason, and I am so well pleased with it that you may send me volume II. DICK WESTERN.

"The Diet Hour" is the most satisfactory book of the kind I have ever seen. C. E. KIMBALL.

The music was received in good order, and later, the "Sight Reading Album" and "Diet Hour" were also received. I like them very much, and shall take pleasure in using them. MISS NANNIE CLAYTON.

I ordered Landon's "Sight Reading Album," I also his book of selections, a year since, and am so much pleased with them that from now on will send as I may need. MRS. F. H. HEATSHILL.

I am delighted with "Ear Training," and think no teacher can afford to be without it. Many thanks for allowing me to allow anyone with limited means to acquire a fine library of the best musical works. With this and the help I receive in other directions, I feel that I can do without such a valuable friend, although I am a subscriber to all the leading musical journals. JULIA ELLIS LEWIS.

I want to thank you most sincerely for the book on "Ear Training," by Haeuser, that you so kindly sent me as a premium. It will be a valuable book to any person who wishes to study music seriously, or, in other words, to become musical and learn how a piece sounds by merely looking at the music. The book will be of a great help to persons who wish to understand musical analysis. DORIS MARY.

I am very well pleased with the "Dance Album," and am very much pleased with it. MISS E. J. MCNEELY.

The game of "Triads and Chords" was received, and my pupils like it very much. ADRIAN CLARKE.

I am very much pleased with all selections sent, and all of your music published, and find the On Sale plan a great help. MISS L. M. JONES.

I use Mathews' "Graded Studies" a great deal in my music class, and notice good results in a short time. MRS. W. B. SWEARINGEN.

I like the copy of Riemann's "Dictionary" very much, and I think it is the most compact, yet complete, dictionary I have ever seen. THOMAS TAYLOR.

I have received Riemann's "Dictionary," and it more than meets expectations. I find it a whole library in itself, and I wonder now how I got along without it. M. KATHARINE THOMAS.

Mathews' "Course of Studies" are the best graded studies for piano I have ever seen.

MRS. P. A. SKEEN.
I consider Dr. Riemann's "Dictionary of Music" a book that every teacher and student should have in his library. It contains something useful and instructive in most every branch of music. It is an up-to-date book; concise, condensed, and excellent in every respect. CHAS. S. WENGER.

I have decided to try your On Sale plan, as it is the best plan to get music to suit pupils.

MRS. E. A. GILBERT.
I was very much pleased with music received, and your promptness in filling order.

MRS. GEO. SMITH.
I appreciate more than I can tell you the promptness with which all orders sent to you are filled, and shall arrange to get all the music needed for my class next year from you. C. W. SHINOLSTER.

I received Clarke's "New System of Harmony," and I think it very good. It is so clear, and right to the point. MRS. C. H. BRISKEY.

The ideas contained in Mr. Gates' "Hand Gymnastic Leaflet" are certainly useful, and, if carefully carried out by a painstaking pupil, can only lead to beneficial results. MISS L. A. MATTHEW.

I have been a teacher of music for twelve years, but not until this year have I used any instruction book that I like as well as I do Landon's "Foundation Materials."

MISS L. A. MATTHEW.
Landon's "Foundation Materials" is just the sort of book I have been wishing for. I am much pleased with it. WINIFRED M. PEERLES.

Clarke's "Music Tablet" is the most useful thing I ever used in teaching. Y. T. HAWKINS.

I find Clarke's "Harmony" very interesting; many new ideas, very helpful and easily understood. MRS. C. BOYLSTON.

I received Scholten's "Studies and Study Pieces," and can truly say I am delighted with them. MISS MRS. M. DAVIS.

I am favorably impressed with Scholten's "Studies." They will, no doubt, be welcomed by young pupils as well as by their teachers. WM. K. GRABER.

SPECIAL NOTICES

Notices for this column inserted at 8 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

FOR SALE—FOURTEEN COPIES OF McPHELL'S Collection of Anthems. Retail, \$1.00 each. Very cheap. Address Nellie J. Wilkinson, Centre Point, Ind.

FOR SALE—STUDENT'S TECHNIQUE AND BEST Bell Metronome, in good condition, cheap. Address E. M., 107 Spruance Street, Paterick, Texas.

FOR SALE—PRACTICE CLAVIER, ABSOLUTELY new, with metronome. \$50, cost \$75. Address G. H., care of ETUDE.

YOUNG LADY, COLLEGE GRADUATE, DESIRES a position as piano teacher or assistant in a Southern school. M. care of ETUDE.

WANTED—PIANO TEACHER, MARRIED ONE with some capital preferred. Address J. Neher, 1835 Dudley Street, Philadelphia, Pa.

SUMMER TERM—ORGAN, PIANO, AND COMPOSITION position. Inclusive rates and all facilities for those desiring for the profession. 3600 Hamilton Street, Philadelphia, Pa.

WANTED—POSITION AS DIRECTOR OF MUSIC as teacher or teacher of advanced piano-playing and theory in a Conservatory, or an opening for a private studio in a large town or city. Many years' experience. References. Address N. Y. Z., care of THE ETUDE.

SOLD VIOLINIST, WITH LARGE REPERTOIRE, very effective player, with a great deal of experience in public playing, desires engagement with first-class concert company. Would also accept position as teacher in Eastern or Southern College. Address Violinist, "care of THE ETUDE."

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Complete catalogues sent free on application. To responsible teachers we will send on examination any of our publications at special prices.
Mail orders solicited and filled to all parts of the country.

2676. Rameau, J. Ph. The Hen (La Poule).
Grade VII.

This is a classic of the old time, and should have a place in the repertoire of all advanced players. It is one of the very first attempts at descriptive music. All the signs of embellishment used in Rameau's time have been explained and written out in full by Mr. Maurice Lefebvre, who has done most admirable work in his editing.

2698. Beaumont, Paul. Caprice Espagnol.
Grade III.

A fine piece for players of the lower grades. It is very interesting and melodious. Both hands get good drill. Characteristic Spanish gypsy rhythms are introduced.

2700. Chopin, Fr. Op. 34, No. 1. Valse Brillante in A-flat. Grade VI.

One of the most popular and pleasing of Chopin's waltzes. It is used by all teachers and students who aim to have a good repertoire.

2701. Beethoven, L. van. Op. 75. Know'st Thou the Land? Song for Medium Voice. Grade III.

A classic and one of the most beautiful songs ever written. Very useful in recitals.

2702. Bendel, Franz. Op. 141. Grade Song (Brahms) Improvisation. Grade V.

A fine arrangement of Brahms' beautiful song, that will be found of great value in recitals and concerts. It forms a splendid study in clear melody playing.

2727. Rathbun, F. G. The Jonquil Maid. Song for Medium Voice. Grade III.

A good song in the modern style in a slightly fancy full text. It is melodious and has a very interesting and attractive accompaniment.

2734. Seammell, A. D. Serenata. Grade III.

A very pleasing piece with something of the Hungarian in its general character. It is a good study in melody playing, with its characteristic rhythms. Rare to please players and listeners.

2735. Dibble, Horace P. Rock of Ages. Duet for Soprano and Tenor. Grade III.

A good sacred duet, of medium compass, suitable for use in the church service. It is simple in style and treatment.

2736. Engelmann, H. Op. 333. Piff-Paff (Polka-Galop). Grade III.

A piece in a captivating dance rhythm, with lots of life and melody in its recital technique. It will please those players who demand an abundance of melody in what they play.

2737. Engelmann, H. Op. 333. Piff-Paff. Four Hands. Grade III.

A fine duet arrangement of the previous piece; very brilliant and effective, not difficult in either part.

2759. Roubier, Henri. Op. 59. Old French Dance. Grade III.

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THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

ADVICE TO THE AMERICAN STUDENT OF HARMONY.

PERCY GOETSCHUIS, MUS. DOG.

UNLESS my experience is misleading, the most striking and encouraging symptom of vigorous musical growth in our country during the past ten years is the wide-spread interest shown in the study of harmony. Compared with close observation during the preceding seventeen years in Germany, it discloses a much more general and genuine determination, here, to become familiar with the fundamental theories of the music art than was (and I believe still is) manifested in Germany itself.

But this study in America is yet so novel, and the appreciation of its purpose and resources yet so imperfect, that many errors are committed and much disappointment reaped by the young student, who undertakes a course of harmonic discipline either in deference to the advice of a teacher or because he vaguely realizes that it is a universally recognized necessity, but without a definite individual conception of what the undertaking really means—what it promises, and what it exacts. I have observed that both too much and (even more frequently) too little are expected of it. To such as conscientiously propose to begin the study of harmony, these few words of advice may be of great value. But, first of all, upon those who have not thought of beginning, I would urge that they do so; not before, but as soon as possible after, becoming fifteen years of age; or, if they have begun and laid the study aside in discouragement, let them ponder what I have to urge, and begin over again.

Do not expect too much from the study of harmony. It can not enable you to compose acceptable music within a few months; no system of "harmonic" education can do that; it can do no more, in the average course of one year, than to acquaint you with the keys, the chords and their inter-relations, the embellishment of these chords, and the melodic rudiments of musical form. But this it can and should do most thoroughly. It will teach you to write brief exercises, —not pieces of music, —but correctly, as correctly as Beethoven wrote. And, chief among its certain promises, it will enable you to analyze the harmonic conditions (and the simpler structural conditions) of all music, modern and classic; will enable you to recognize the chords, modulations, and all other technical details of simple composition, and give you at least this grasp of the thought and purpose of the writer.

On the other hand, do not expect any less than this. If you find it irksome, you have either the wrong textbook (for you) or the wrong teacher, or you err in your conception of the study. Change one or the other—for harmony should be a delight, never a burden. Let your point of view be, always, the melody; try to discover what sources of melody the harmonies reveal; for melody is the life and soul of music. With this key to melody in your mind, you will most surely and quickly learn to hear, eventually, each tone as you write it down.

Finally, do not confound "harmony" and "form."

THE TEMPER OF THE MUSICIAN.

J. S. VAN CLEEVE.

It is often said that musicians are quick-tempered, or, as it is expressed in the every-day colloquial language, "cranky." We have all heard of Beethoven's flying into a fury with his friends, even with Lohkowitz; and the pious Bach used at times to snatch off his wig and throw it at a dull or inattentive pupil, assuring him that his true vocation was that of a cobbler. But let us not

be too quick to take up a reproach against the musicians as a class.

I have again and again listened with irritation and impatience to commonplace people, who never had any ideas in all their lives more lustre than a cloud of new turned earth, talk wisely, and with a most self-soothing, self-satisfied complacency of manner, about the irritability, the vanity, and other failings of the musical class. Some of this is doubtless true, for musicians are men, and the old Latin proverb says, "*Et non est error*" ("To err is human"). But these nervously or comic traits are not monopolized by the musician. Try to hold yourself in check, but do not worry; if you are sensitive and quick, you would be no musician unless you were of silk, not of tow; of silver, not of lead; of gold, not of brass.

DIFFICULTIES.

PERLKE V. JELVIS.

DIFFICULTIES are of two kinds, positive and conditional. For example: I am given a pencil and asked to draw a perfect circle. Here is a positive difficulty, and I may practice all my life and still be unable to overcome it. But let me take a pair of compasses, and in a few seconds I can, with ease, draw a circle that shall be mathematically perfect; remove the compasses, and the difficulty still remains a positive one and not to be overcome.

Again: Let me start out in some city to find the post-office, say. I do not think it necessary to find its location on a map, or ask directions for reaching it, but hope to find it by walking about the city until I get to the building. Now, unless I accidentally stumble upon it, I may walk the city for years and not reach my objective point. Here is a conditional difficulty, and one of my own creation. If I comply with the proper conditions, viz., locate the building, ask directions for reaching it and then follow them, I can go directly to the office.

With the exception of physical impossibilities there are no positive difficulties in piano-playing. Every one is conditional and can be overcome if we observe the proper conditions. The successful teacher must be able to analyze every technical difficulty, find the conditions upon which success or failure in overcoming it depends; then put his pupil on the straight road, where the difficulty will soon be conquered.

AN AID TO THE FORMATION OF MUSICAL CONCEPTION.

CARL W. GRIMM.

WHILE every conscientious teacher tries his best to assist his pupils to acquire or to improve musical conception, it must be admitted that his time is too limited for it. He selects the music pieces in a rational order, and frequently plays them for his pupils; but this is not all that he can do. Should the pupil belong to a "musical family" and have a chance to listen to good music at home or in concert, fitness and strength of conception will readily develop. Without such aids the efforts of the teacher will not always bear sufficient fruit; it will ever ripen slowly.

The playing of accompaniments is of the greatest importance. Concerted instrumental music is rarely performed in families, yet some member of the family or some friend may sing, and the opportunity of accompanying the singing should be readily and cheerfully grasped. Plain, unassuming folk-songs offering no difficulties will be just the thing for the beginner. As every singer does sing with some expression and phrasing, the accompanist who has to follow him can greatly profit by it.

As the pupil advances in skill, more pretensions work can be taken up.

A pupil of little technique can assist in a musical performance which is entirely satisfactory and enjoyable. This will surely inspire him to study and practice music with more industry and zeal. Consequently, another great advantage may be the result of accompanying.

PARENTS VS. TEACHER.

K. A. SMITH.

HAVING spent both time and patience in the preparation of a pupil who was to take part in a prize contest for a gold medal, what was my great surprise to hear the pupil play the piece entirely different from the way she had been taught! This piece, in fact, seemed to be all accompaniment. Inquiring the reason for the change, I learned that the father had taken the matter in hand and had been drilling her every day upon the selection since her last lesson, so that it suited him exactly, or, as he expressed it after the contest and before the decision of the judges was announced, "Did n't M— play that piece fine?" She was marked last among those who competed. Other teachers may have had a similar experience and are yet wondering why some of their pupils play so differently in public than when at their lesson. Query: Would n't it be just as well if the parents allow the teacher to do the teaching, not in part, but entire?

CENTRAL INDOLGENCE.

MADAME A. PUVIN.

Why is it that many persons, especially singers, never learn to read notes? Some opera singers have been obliged to learn all their parts by rote because of their inability to read from notes. Why is it that some can read the notes in the treble but not in the bass? And why is it that some insist that they can not understand time? Simply mental indolence. It is supposed to be a very difficult task to learn to read from notes, and so many shrink from attempting it. But let any one make a staff of eleven lines, with the middle one (the sixth) a short one, and study it carefully for a week, memorizing the letters of the lines and spaces in their order, and the difficulty begins to vanish; while further practice in reading from notes makes it easier and easier.

As the French say, "It is the first step that counts." But many are unwilling to take the first step, and so never learn what a simple thing it is to master the staff.

As to those who complain about not understanding time, I observe they are always able to make correct change for a dollar. I often explain that each measure is a pure containing the same amount,—as, for instance, a dollar,—while the paces (or measures) may differ as to the way this amount is divided.

One week's concentration on time-values and the notes of the staff ought to convince any one that the ability to read notes is only a question of mental alertness and practice.

—A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike for the latter. As regards his mental education, it is more important for him to know *how* to think than what to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly than to know a great deal confusedly. There can be no doubt that a classic education is of great advantage to the musician, not only on account of the refining influence which a familiarity with a classic literature exercises upon the artistic mind, but also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect the other studies.—Engel.



THE family of Johann Sebastian Bach is most unique in the history of music, in this—that it shows evidence of musical talent and training of a high order for several generations. How different is this from the history of a number of other musicians.—Mozart, Haydn, Handel, Beethoven, Schumann, Schubert, and others; most of these composers being the one fruitful branch in the family tree.

Let us take a rapid glance at the record of the Bach family. The first of the name of whom we have any certain record as showing musical proclivities were Veit and Caspar Bach. The former, who died in 1619, visited Hungary, where it is thought he may have learned to play the lute, or, as Sebastian tells the tale, "the cithara, which he would take with him into his mill and play thereon while the corn was grinding."

His son, Hans Bach (1580-1639), adopted music as a profession, being trained by his uncle, Caspar Bach, town musician of Gotha. It is known, however, that he also learned the trade of carpet-weaver. He was of a jovial disposition and in great request throughout Thuringia. Everywhere that a jolly company was gathered, Hans Bach and his family were welcome guests. His three sons—Johann, Christoph, and Heinrich—further increased the fame of the Bach name. His brother's family also contributed several musicians of note, Johann Ludwig Bach, who died in 1741 as Kapellmeister in Weimern, being the most famous.

Thus, in each generation, an increasing number of musicians contributed to make the name of Bach synonymous with music, so much so that in Erfurt, where the family held the official musical position for a century, the town musicians were called "the Bachs," even when no member of that family was among the number.

One notable fact in the history of this remarkable family is that a strong bond of affection always existed between the different members, strengthened by intermarriage, by the system of apprenticing the younger members to the older, whereby a nephew often entered a family as a son, and by the yearly gatherings of the family at some central location.

Each of the three Bachs mentioned above—Johann, Christoph, and Heinrich—look up music as a profession and attained eminence in it. These men, as well as the major portion of their relatives, held various official positions, and most of them were organists, some being renowned. Johann Christoph and Johann Michael, sons of Heinrich, were forerunners of their relative, Sebastian; the former, while a complete master of the rigid counterpoint of his time, was also one of the first to deviate from it and wrote in a freer and more flexible style. He formed a link between the old church modes and the modern tonality of major and minor.

Christoph Bach, born in 1613, was the grandfather of Sebastian, and spent the greater part of his life as a

player in various court and municipal hands. His son, Johann Ambrosius, born 1645, the father of Sebastian, has but a meager record.

Those who are familiar with musical history will recall the Minnesingers and the Mastersingers, the latter made famous by Wagner in his well-known opera. In the time of the Bachs, the "companies of players" were strong in Germany. Their rules were very rigid and carried out with sternness. The Bach family was so numerous as to form a company in themselves, and held aloof from these "players' companies." They generally occupied a better position, and were looked up to with a certain respect by their fellow-townsmen. Contrary to the custom of the day, they did not go to Italy for training, but were in every sense the product of German art and German training, and, therefore, the family is to be regarded as an embodiment of the artistic aspirations of that nation.

Johann Sebastian Bach was born at Eisenach on the



BACH'S BIRTHPLACE AT EISENACH.

21st of March, 1685, old style, or March 31st according to our present calendar. He commenced his training at an early age, and before he was ten was his father's apt pupil on the violin. Both of his parents died about this time, and the boy was placed under the charge of his brother, Johann Christoph, his senior by about fourteen years, then organist at Ohrdruf, near Gotha. According to the account of Bach's early life, the older brother was jealous of his junior's great ability, and, instead of helping toward a higher mastery, thwarted him in many ways, among other things refusing him the use of a collection of famous organ compositions which the boy greatly desired to know in order to advance himself. During this time he attended the gymnasium at Ohrdruf, getting a fair education.

In 1700, he went to Lüneburg, a wealthy city, and became a scholar in the St. Michael's school, which was specially devoted to the cultivation of music. He remained here about three years, a period which had an

important development upon his genius. He came under the influence of Bibm, a renowned organist who belonged to the North German school of composition and organ-playing. Bibm had also given attention to the French school of pianoforte music, and something of its piquancy and grace had come into his own style of composition.

The musical services at St. Michael's Church were very elaborate and required a great deal of preparation. After his voice changed, Bach remained in the school and assisted in the playing and in the training of the choir. These three years gave him an intimate knowledge of choral singing, increased his opportunities for organ-playing in the best style, and made him acquainted with the lighter instrumental music brought from France. As the orchestra was used on festival occasions, he was brought into contact with this branch of work also.

At Easter, 1703, Bach left Lüneburg to devote himself to his profession. Several months later he became the organist of the New Church, at Arnstadt. He was now eighteen years old. His yearly salary was about \$37. His duties were not very heavy, thus giving him ample leisure to continue his studies. It was in 1704 that he wrote the famous "Capriccio upon the Departure of a Friend." This friend was his brother, who had enlisted as an abbot in the body-guard of Charles XII, of Sweden.

In 1705, Bach asked for a few weeks' leave of absence and went, on foot, to Lübeck, to study with Buxtehude, the celebrated organist. So interested did he become that he long overstayed his leave, and when he did return, which was in February, 1706, he was called to account. A period of unpleasantness ensued, marked by fault-finding on the part of the consistory, and lack of tact on Bach's side. In June, 1707, he resigned, and accepted the post of organist at Mühlhausen, in Thuringia.

The new post was an important one and had been held by several eminent players. Bach recognized the honor, and labored diligently to meet the high ideals he had formed. He worked very hard with the choir, experimented the repairing of his organ according to a plan of his own, and added to it a *Glockenspiel*, or peal of bells. He also composed a number of works on a large scale for special occasions. But a powerful element in ecclesiastical circles became aroused to opposition to his efforts, and the higher forms of the musical and choral art were frowned upon. Music, according to these pietists, was seductive, unless it was to serve an edifying purpose, and even then it could be employed only in the most simple manner. Before a year was up the crisis was reached, and in the latter part of June, 1708, Bach resigned his post.

While he was in Mühlhausen, in October, 1707, Bach was married to his cousin, Maria Barbara Bach. Two of the children of this marriage attained eminence in the profession—Wilhelm Friedemann, born in 1710, and Carl Philipp Emanuel, born in 1714.

His next position was organist of the Ducal Chapel at Weimar, where he remained for nine years. In connection with his work as organist, he performed some of the duties of concert-master, playing the leading violin part, and also acted as Kapellmeister. He enjoyed the esteem and patronage of the reigning dukes, who were greatly interested in the arts and sciences. During his stay in Weimar, Bach made frequent journeys to other places, greatly increasing his fame as an organ virtuoso and composer. He was widely known as an expert in organ construction and restoration, and his services were eagerly sought for, both by builders and churches, to test organs.

In 1714 he made a visit to Cassel, where he played a pedal solo on the organ, which was considered very remarkable, since one who was present says that few

could have equaled it with their hands. In 1716, Mattheson, the foremost critic of his day, called Bach "the renowned organist."

It was in 1717 that the celebrated counterpoint was the Frenchman, Marchand, was arranged at Dresden. This school, it must be remembered, was not a trial of Bach's ability as an organist, but as a harpsichordist.



J. S. BACH.

During his stay in Weimar, Bach wrote the greater number of his larger organ compositions. Besides this, he gave considerable attention to vocal composition, and became familiar with the Italian chamber music, which latter opportunity must have been valuable to him. He became very much interested in the violin concerto, as is shown by the fact that he arranged for the clavier and the organ about twenty of Vivaldi's concertos. He also used themes from some of Corelli's works and elaborated them in his own way.

It was in 1717 that Bach left Weimar to take the post of Kapellmeister at Coethen, the reigning prince being a relative of Duke Wilhelm of Weimar. This new post represents his farewell to his former calling of professional organist. He was reaching out for a wider sphere and a higher recognition of his musical abilities. Instances could be multiplied to show the profound impression which Bach made upon his contemporaries by his magnificent command of organ technique. When we compare the organs of that time with those of the present day, supplied with mechanical appliances of the greatest ingenuity, with actions of almost lightning-like rapidity of response, we may well wonder what he would have accomplished under conditions that maintain today.

We shall quote but one instance. Reinken—"Old Reinken," as he was familiarly called—was then living at Hamburg. At that time he was far advanced in years. A pupil of Sweelinck, he was one of the channels which connected the Flemish and the North-German school of organ-playing and composition. Bach visited this old master, and from him gained much in insight into the scope of organ composition. On one occasion Bach elaborated on the old choral "An Wasserflüssen Babylon's" in such style as to draw from Reinken the remark, "I thought that this art was dead, but now I see that it lives in you." This was in 1720.

It will doubtless be interesting to many of our readers to trace the connection from Bach back to the great Netherlands school of composition. The visits of Bach to Buxtehude and Reinken brought him in contact with the principles of composition and playing of Sweelinck (1562-1621), of Amstelredam, who was a pupil of Zarlino and Gabrieli, representatives of the highest Italian style of composition and playing. Sweelinck was the originator of the organ fugue evolved from one theme, with which, by degrees, several counter themes associate, pressing forward to a climax at the close. This is the

scheme which Bach developed. Sweelinck showed much of the once famous genius of the Netherlands for contrapuntal combinations.

Zarlino (1517-1590) and Gabrieli (1510-1586) were pupils of Adrian Willaert, the founder of the Venetian school of composition. The latter was the pupil of Joquin Dupres, the great master of counterpoint. It must be remembered that in those days compositions were handed down from teacher to pupil by manuscript copy, and that only pupils, as a rule, had access to the works of the masters. It can readily be seen that the relation of teacher to pupil was most intimate and important. We have here a chain of four men, all eminent, between the great Joquin and Bach, men of the three great nationalities in the early history of music, the Flemish, the Italian, and the German, culminating in Bach, who united in himself the Netherlands genius for counterpoint, the Italian melodic element, and the German feeling for strong harmonic bases.

The characteristics which gave Bach his authority as an organist are due in some measure to his originality in the application of the mechanical resources of the organ, founded upon an intimate knowledge of organ construction, as mentioned before. He made his arrangement of the stops before he commenced playing, but in a style of his own, adapted to facilitate rapidity of change in registration. The pedal parts in his compositions were often very difficult.

Forkel records that while Bach was an elegant performer on the clavier, when he came to the organ no trace of the harpsichord player was to be perceived. All was adapted to the nature of the instrument.

In 1720 his wife died, leaving behind several children. Of the two best known, Friedemann resembled his father, Philipp Emanuel the mother. Seven children were born of this union, four only surviving infancy.

The education of the two promising sons referred to, especially Friedemann, the elder, claimed much of Bach's attention. He wrote, in 1720, a "Clavier-Büchlein" of easy pieces. This was followed by "Inventionen," in two and three parts. Spitta says that the term, in the scholastic sense, means a "compound of the disposition of the members and appropriate expression." The third stage in the course of instruction was the preludes and fugues of the "Wohltemperirte Klavier." Bach laid great stress on the fact that instruction on the clavier should go hand in hand with composition. No one, he maintained, should learn to play who could not learn to think musically. In this, as in many other things, Bach anticipated our present-day ideas.

In 1721 Bach married Anna Magdalena Wuelken, who held a position as singer at the Coethen court. She was fifteen years younger than her husband. She had a fine soprano voice. Thirteen children were born of this union.

The Prince of Coethen married about the same time, and his bride had no taste for music, thereby making Bach's position less congenial. As a result of this feeling, he applied for the position of Cantor at the St. Thomas School, in Leipzig, which had just become vacant through the death of Johann Kuhnau.

He commenced his new duties in June, 1723. The school was then in the fifth century of its existence, and combined music and general teaching. The cantor's duties included a certain number of lessons in music and Latin grammar, varied on Sunday evenings by the Latin Catechism of Luther. Bach, however, was allowed to pay a colleague to take the Latin teaching, thus being at liberty to confine his attention wholly to his musical

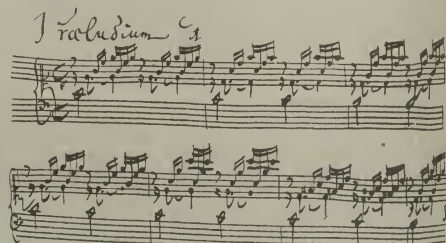
work. In addition to this he was preceptor of the two great churches of St. Thomas and St. Nicholas; he was also expected to provide a choir for the simpler services at St. Peter's, and exercised an indefinite supervision over St. Matthew's Church.

Bach's position was no sinecure, the more so as the school had gone into decay, besides suffering greatly from the rivalry of the opera, which attracted the more ambitious singers. His salary was 700 thalers and his lodgings in the left wing of the school building. He was greatly hampered in his work at the school and in the churches by narrow-minded superiors, but the position occupied by Leipzig as a center of traffic drew many strangers to the city, who greatly assisted to spread the fame of Bach to other cities. He made frequent journeys to other cities, receiving many tokens of honor from various sources.

The twenty-seven years which Bach passed at Leipzig show a great record for activity in composition. Organ works became rarer, but large choral works and compositions in the department of chamber-music were frequent. In the home circle there were splendid facilities for the testing of these works. His children were all trained in music, and there was generally a number of pupils in position to give their services. The children and the pupils also rendered most valuable assistance in copying and engraving music.

Among the journeys which Bach made, one of the most notable was the visit to Frederick the Great, King of Prussia. The latter was much interested in music, and conveyed to Bach, through the latter's son, Carl Philipp Emanuel, who was in his service, an invitation to visit his court. Bach went there, accompanied by his son Friedemann, and aroused the greatest enthusiasm. This was in 1747. Bach's eyesight had been greatly impaired by his increasing labors at copying and engraving, and in 1749 he submitted to an operation, hoping for relief. The result was total blindness, and in addition to this the accompanying medical treatment completely undermined his health. On the 16th of July, 1750, he found his sight suddenly restored, but was stricken with apoplexy soon afterward, and died on the 28th.

Spitta says: "Together with his wonderful gifts as an artist, Bach united great clearness and sense of the self, strength of will, a persistency which often amounted to obstinacy, the love for order, and a high sense of duty. Like all artists, he possessed an irritable temperament, and was liable to passionate outbursts, but in the main his demeanor was grave and dignified. Though conscious of his worth, he was free from arrogance. If he sometimes manifested violent excitement when giving instruction to large school classes, he ex-



FACSIMILE OF BACH'S MANUSCRIPT, FIRST PRELUDE "WELL-TEMPERED CLAVIER."

cised great patience with individual pupils, and showed a happy faculty for teaching them. Instead of oppressing them by the excess of his genius, he drew them to himself with words of friendly encouragement, and it is certain that he could hold up to them a better example than his own unwearying industry."

Reginald Lane Poole, in his biography of Bach, says: "Of Bach's figure we know really nothing but the head

and the square shoulders. His countenance was one of singular dignity and refinement. The thick eyebrows that stood out beneath his great forehead, knotted above his long, firm nose, seemed to note a force if not a severity of character; but the impression was softened by the sweet, sensitive lines of his mouth."

In making a survey of Bach's compositions, we first name his church cantatas, of which he wrote a complete series for five years, for all Sundays and festival days, of which only a portion has been preserved. Of five "Passions" only three remain—the St. Matthew, St. John, and a dubious St. Luke. To this list must be

J. S. BACH.
(After the Monument at Eisenach.)

added the great B-minor Mass, the Magnificat for five voices, the Christmas, Ascension, and Easter oratorios. Other large works are "Das Wohltemperirte Klavier," the "Art of Fugue" (fifteen fugues and four canons on one and the same theme), three partitas and three sonatas for violin alone, besides pieces for instrument no longer in use, such as the gamba and lute. The number of instrumental compositions for the clavier and organ is very great, and includes preludes, fugues, fantasias, toccatas, suites, concertos, chorale preludes, and variations. Only a small part of his works appeared in print during his lifetime.

—That Bach's glory as a composer should be largely posthumous is probably the result of his exceeding simplicity and diffidence, for he always shrank from popular applause, therefore, we may believe that his compositions were not placed in the proper light during his life. It was through Mozart, Haydn, and Beethoven that the musical legend what a master-spirit had wrought in the person of John Sebastian Bach.—Perris.

—Bach may justly be called "The Father of Modulation," for he first practically established free modulation; and he was the man who reconciled the old church modes, the music of the Flemish and the old Italian schools, with the modern modes of treatment.—Eaton.

—As time runs on, sources draw nearer to each other. Beethoven, for instance, did not need to study all that Mozart studied, Mozart needed to make less research than Handel, Handel than Palestrina, because these had already absorbed their predecessors. But from one source only something new is ever to be obtained—from John Sebastian Bach.—Schumann.

THE DIFFERENCE BETWEEN POLYPHONIC AND MONOPHONIC OR HARMONIC MUSIC.

BY H. A. CLARKE, MUS. D.

It is necessary to have a clear understanding of the significance attached to these words, polyphonic and monophonic, or, as it is sometimes called, homophonic. At first sight it seems rather contradictory to say that a simple composition for two voices is polyphonic, while a passage from a Beethoven symphony may be monophonic.

The distinction is based on the following consideration: In polyphonic music every part or voice is of equal melodic interest, hence the typical form of polyphonic music is the fugue. On the other hand, in monophonic music, the theme, melody, tune, or whatever it may be called, is supreme, and the other parts simply act as accompaniment to it.

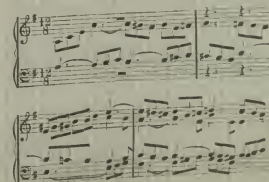
At its best estate polyphonic music was essentially vocal music, and was founded on the simple combinations that result from sounding a given note with its third and fifth or third and sixth and octave. The use of dissonances was hedged about with very stringent regulations. The use of these purely consonant combinations gave great freedom of movements to the parts. This freedom of movement is in strong contrast to the enforced movement demanded by the use of essential dissonances in modern music.

The art of polyphonic writing on the basis of consonant combinations was gradually developed through a long line of Belgian and Italian composers until it culminated in the works of Palestrina. The following quotation from a motet by Palestrina, "As the Hart Pans," is an excellent illustration of the freedom of movement and simplicity of combinations that characterizes the old counterpoint:

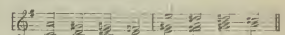


With the opening of the seventeenth century a new spirit was developed in music through the invention of the opera. The stately repose of the polyphonic style was found to be utterly inadequate to the expression of passion and action; hence the invention of the recitative and the cantata, often with the slenderest accompaniment. This newly discovered power in music proved so attractive that the older school was, for a time, almost forgotten, and for many years the efforts of musicians were chiefly directed to the discovery of formulation of the laws of harmony.

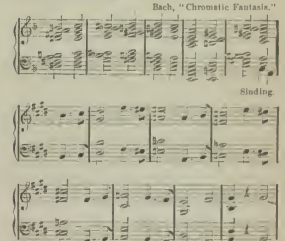
The discovery of these laws gave rise to a new style of counterpoint, in which dissonances, both essential and non-essential, played a much larger part; but this gain in material was counterbalanced by loss in freedom of motion, for the reason already pointed out. Compare the following quotation from the opening chorus of the "Matthew Passion Music," by Bach, with the one given from Palestrina. Observe how the counterpoint moves according to the laws governing the progression of the dissonant chords on which the passage is mainly founded:



These measures are simply a "fortiori" of the following harmonic progression:



The change from the old to the new counterpoint came about gradually, receiving its greatest impulse from the writings of Bach, who seems to have gathered up in his hands all that was best of both schools, writing at will with the intricate involution of Palestrina and the piled-up harmonic combinations of a nineteenth century composer, as in his "Chromatic Fantasia," a quotation from which we give, together with one from Sinding, to illustrate the difference between the eighteenth and nineteenth century composers, as to the possibilities of chord, combinations, and successions:



We have already seen that the exigencies of dramatic expression caused the first departure from the old polyphonic forms of composition. Another and equally powerful factor in the development of the monophonic school was the invention of "Form" as applied to instrumental music, and the adaptation of these "Forms" to the orchestra.

The old classic school may be defined as passive, passionless, and intellectual. The "intriguing" chains that tie the freely moving melodies of a fugue into a complex whole demands such effort from the intellect that emotion must be kept in abeyance. On the other hand, the monophonic school may be defined as active, dramatic, and emotional. Now, the orchestra is the most perfect instrument ever devised for the expression of these things, hence it always seems as if under restraint when coupled with purely polyphonic music, although admitting it freely when it is subordinated to the development of the "Theme" or leading musical thought of the symphony, as, for example, in the finale of the "Fidelio" symphony or the finale of Schumann's piano quintet.

The present writer does not wish to be understood as degrading the quality of intellectuality to monophonic music in its fully developed "Forms"; quite the contrary. It demands a higher exercise of intellect to comprehend a symphony of Beethoven than classic fugue. The polyphonic composition tells everything, an attitude of passive receptivity in all that it requires; while the symphony speaks in hints and symbols, which the listener must later feel for himself. One gives us a picture finished carefully to its last detail; the other a shadowy admiration with hazy, almost like glooms and dazzling lights, stimulating to their utmost powers thought and imagination.

One often hears lamentations from musicians of the change from the old classic to the modern monophonic school. Such lament is useless for several reasons. The law of progress demands that "old order" shall cease, "giving place to the new"; the conditions that produced the school have passed away, never to return; the work of the great men of old remains with us; and to attempt to rival it now would be as vain as to attempt to restore the Italian school of painting of Raphael and Angelo. Then, to compare the two schools is useless, because comparison can not be instituted between things that are totally dissimilar. It is like comparing which is the greater, drawing or coloring. No common term may be found on which to build a comparison.

The attitude of the modern musician toward his art has totally changed from that of his brethren of the sixteenth century. To the ancient composer music was a largely a matter of ingenuity. The "words" were a matter of supreme indifference to him. He would set in the same way a stanza of the "Stabat Mater" a narrative verse from the "Acts," or, as Palestrina did, a heading of a chapter of Jeremiah. To the modern composer music is, first of all, a means of expression. To this view he subordinates everything—the force and the delicacy of the orchestra, its color-changing tones, color, even the polyphonic intricacy of the old classic school. Nor, alas! does he always stop short of rank cacophony in his feverish search for expression.

THE TECHNIC FOR PLAYING BACH: ITS BEARING UPON MODERN PIANO STUDY.

BY W. S. B. MATTHEWS.

The reason that the study of the works of Bach should have any practical bearing upon modern piano-forte instruction almost two centuries after they were written lies in their representative and, one might say, "cosmic" character. The music of Bach affords one of the most interesting psychologic phenomena in the whole range of musical art. Practically speaking, Bach was the complete musician. Gifted with a fine original sense of tone, his constructive facilities had been developed by the interminable exercises of the old school of counterpoint, with its systematic progression from "two against one," "three against one," "four," "5/4," "6/8," and "dotted," all of them carried through the restrictions of all forms of double counterpoint and kept up until these hampering laws, so fatal to musical invention excepting that of the first order, eventuated in perfect freedom. Bach improvised in his most elaborate moments; and it is doubtful whether there is any one of his movements in which he did not just as well have done in a dozen other ways with the same ease. Only Brahms among moderns has shown an invention of this kind, working freely under the strictest rules, and rising with ardent and ardent wing as the emotional demands have become more pressing.

Accordingly we find in Bach an endless invention of melody, a counterpoint which is a continual delight to the musician, and a musical temperament which opened to him the entire chromatic and not a little of the enharmonic world of musical emotion. Whatever he writes, and in whatever style, there is feeling behind it and in it. After a short playing with a theme he grows interested, the music increases in intensity, and a climax comes—always reached easily, naturally, yet with the sure touch of a master to whom temperament and feeling were like his ordinary breathing and seeing.

A suitable technic for playing Bach, therefore, has to have almost the entire outfit of the modern pianist, and upon one side it represents what until lately was the extreme limit. It depends a great deal upon what you mean to get out of your Bach playing. We know that the clavier, which was Bach's piano, was an instrument of very slender and sensitive tone, entirely incapable of filling a room of any size. Hence there were those who read in everything of Bach these hampering limitations, and are satisfied with a neat finger-finesse and a light touch. There are others who remember that the action of the clavier afforded the player an expression unknown to the modern pianist, owing to the free escapement of our hammer (in consequence of which there is not anything you can do to the tone when once the hammer has been set in motion, except through the pedal or by simply withholding the damper from the wire). The clavier style of expression, it is claimed, has lately been added to the powers of the piano through the clever invention of a great devotee of the clavier, Mr. Morris Steinert, of New Haven, Conn.).

The first impression which the study of Bach's music makes is that it is conceived from an intellectual standpoint, and in, as sometimes expressed, "made to order," "calculated," "scientific," and to be distinguished from the melodic and the spontaneous. This impression is partly right. Bach was a flower of musical culture, the product of ten generations of musical heredity, a born musician, and trained to technical perfection in all the arts of composition. Hence, in everything of his, the masterfulness and the expert repetition and development of motives are everywhere in evidence; and it is only later that we begin to realize that behind all this musical cleverness is the actual root of the matter, music itself, spontaneous, palpitating with emotion, free and admirable. Moreover, this emotional quality of Bach's imagination only comes out when the actual notes are played in the manner intended, i.e., with the freedom, speed, and discrimination of touch, so that the different melodies of the voices are played melodically, with feeling, and with the "come and go" belonging to expressive singing. Just as soon as any prelude or figure, or

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any allemande, corante, gigue, gavotte, or whatever, is played in this spirit, not only do we find in it these purely musical qualities, belonging to the master musical mind, but also the emotional and temperamental qualities that belong to the great tone-poet. And then Bach's music becomes thoroughly modern and worthy the utmost ability of the modern pianist.

Hence we are now in position to explain what we want in a Bach technic. First of all, complete finger-finesse, since the freedom of the intertwining voices is one of the first individualities of Bach; and without perfect fingers Bach is not to be played completely. This fluent fingering has to be prepared in great part by Bach himself, through the inventions, sonatas, and other smaller forms. First get ample finger motion (in the earlier stages of practice) and good articulation of the tones in a chain. Second, get singing touch, with enough handiness at pressure to put expression into the little subordinate motives of any voice where melody for the moment comes into greatest intensity.

Second, we want musical appreciation, and an understanding of Bach. I imagine that a certain amount of analysis is helpful; simple memorizing is very useful, and the better the memorizing (i.e., the more complete the appreciation of details) and the various subordinate ideas in their relation to the main idea, the better for the playing. Partly, this will come from memorizing; partly, through hearing Bach well played; partly, after a longer growth, when Bach playing has formed a part of the daily bread for a couple of years or more.

The emotional quality in Bach will come out in the playing of every well-taught pupil as soon as she begins really to enjoy this old music. It can be helped by judicious attention to the mechanism of touch, such as suitable arm effects for bravura moments and emphatic moments.

The Bach foundation is a finger foundation in playing. It means not alone fluent fingers, but also expressive fingers. And the relation of Bach to modern technic rests in this, namely, that the entire mode of thematic treatment in modern works rests primarily upon Bach.

When Haydn, Mozart, Beethoven, Schumann, Brahms, and Wagner free fantasia upon themselves, they are merely playing with what they had left of the Bach art of figure. They play; Bach worked—or would have worked if he had not been so great an expert. He carries his development too far for modern ideas; nowadays we change the subject often. But all this thematic development, and particularly the "elaboration" after the double bar in a sonata movement, are survivals from Bach, and are made clear through studying Bach and playing Bach. In fact, we seem upon a new development in piano-playing which will rest, if possible, still more upon the works of Bach than that which we have been working out after Chopin, Liszt, and Thalberg. The modern playing will require Bach fingers and Bach expression, intensified according to the needs of modern life. The hand has to be made stronger, the action of the fingers very complete, very rapid, very independent, and at will very expressive. This can not come from exercise as such, except in the early stage; expression comes only where there is something to express. And this means Bach study as preparatory to almost all the moderns.

Or take it another way: The expression of complete musical thought upon the pianoforte requires, first of all, represent thought, and in music to represent thought, since it is only through their perfection that this simultaneous interplay of musical ideas can be brought to performance; second, we must have hands and arms for the chords, octaves, and bravura effects (for all bravura effects are largely arm effects). For these qualities we do not look to Bach, but in modern works, such as those of Liszt and Schumann. Third, we must have musical sensitiveness. Now, this last quality is the very flower of musical education, and it will come only from a very rich and many-sided culture. It will be by playing and hearing all sorts of music, from Bach to Brahms and Tchaikowsky; much practice in Schumann, Chopin, Liszt, and the romantic writers generally (not forgetting those indispensable in the earlier stages—Mendelssohn, Heller, Jensen, and Grieg). Also by making represent-

ative compositions by all the great writers a very part of the student's musical brain, memorizing them, and playing them afterward in various successions and for a long time.

In this many-sided, modern graduation Bach will serve as chief corner-stone: First of all, for the fingers; second, for the intellect, because he treats musical motives in so great a variety of ways; and, third, for his eductive influence in tonality, his use of chromatic being quite modern and "up-to-date." Finally, the Bach technic will be fully as much mental as muscular, and any treatment of Bach study which stops with fingers will fail of all results except those of finger.

THE STUDY OF BACH'S PRELUDES AND FUGUES.

BY BERNARD MOEKELMAN.

ALMOST two centuries have passed away since Joh. Seb. Bach wrote his monumental work, "The Well-tempered Clavier" (1722). He wrote it for his advanced pupils, and in it he combined a soulful expression of feeling with helpful material for developing technical skill in composition.

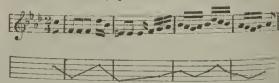
Many of the preludes in "The Well-tempered Clavier" disclose a mood of feeling not at all related to the figures to which they are prefaced. Schumann, who admired Bach and founded his own style upon him, demonstrated a critic in the highest sense when he showed, on musical grounds, what many of Bach's biographers have proved, that the preludes were composed at various times in the life of their author, and were often brought into their present relation to the figures which they preface merely on account of their similarity.

Fugues are the finest models for students anxious to acquaint themselves with higher art forms, and at the same time aiming at a perfection of the rhythmic, harmonic, and melodic elements of music. About one-half the forty-eight preludes are in the form of the figure, the other half show a structure more polyphonic, and are very useful as a preparation for fugal work. A separate study of the preludes, as distinct from the fugues, seems therefore not only desirable, but obligatory, if both forms are to be thoroughly understood.

How Bach should be studied is a question to which many different solutions have been propounded. Apart from the usual conventional methods of preparing standard musical works, their composition (analysis), their expression (of motion), the singing of the interlacing of their melodies, must be carefully studied out. Fugues are not compositions for beginners; nevertheless, Riemann's polyphonic studies will be very useful to students just at their initiation to polyphony.

The theme of a Bach figure contains on the surface both rhythmic and melodic elements. The harmonic elements, though equally present, are concealed. Let us investigate the former first. For instance, Figure 12, part II.

Figure 12. Book II, 8 parts.



The dynamic rise and fall is indicated by the little dots. These furnish us with a key to the proper delivery of the melody, because they expose the skeleton of it. Upon this framework of tonal elements the other notes are clothed.

The melodic character being firmly established, the rhythmic element should be examined. This particular theme is in two-quarter time, and apparently presents a dance rhythm. Conform the accent to the rise and fall of the melody, and the proper tempo will adjust itself. The step which Bach probably saw in his mind's eye presented on the up-beat a preparation for a decisive motion, which took place in the first note of the measure

and may have been concluded on the third eighth. The composition should, accordingly, be rendered in a jovial manner.

Figure 12, Book I, has the following theme:

Figure 12. Book I, 4 parts.



The time (common), in a uniform quarter-rhythm, and the chromatic passing and changing tones denote a sorrowful thought. This figure possesses a counter-subject, which should be analyzed in the same way. This will bring out the contrasting elements. Bach often uses counter-subjects strikingly in contrast, in melody and rhythm, to the themes which they accompany. He sometimes plays one off against the other, and works up a grand climax (often in the stretto).

When the student can hum every voice all through from memory, he is ready to identify the various rhetorical elements of the figure: the subject and counter-subject (if any), the episodes, and from what materials they have been constructed; the strettos, canons, pedal-points, sequences, imitations, should be located. The cadences (which are equivalent to the period in literary work) must be found, because they control the meaning of the musical sentences which they close. Lastly, what may be called the "rhetoric figures" of musical speech require attention—viz., thematic alteration, and by what means; augmentation, diminution, or inversion; chromatic alteration if the figure be not strict, and to which may properly be added the embellishments. All this taken together is neither a simple nor an obvious task.

So far we have dealt with preliminaries only. Now we are ready to decide what Bach was feeling and thinking about when he wrote the composition in hand. Was he sitting, sorrowful, in his arm-chair, watching a group of dancers when the musical germ formed itself in his mind, so that the notion of the measure trodden over itself into the melancholy mood he presently depicted?

Was he wandering in the open air, blessing God for the freshness of sunny nature, when, coming unexpectedly near his wife's poultry-yard, the calling of the brooding hens, the crowing of chattering, the twittering of the chicks impressed itself on his subconscious mind and presently came out in a prelude of cheerful emotion? Certain it is that gaiety, cheerfulness, triumph, joy, hilarity, mirth, exhilaration, grief, affliction, despair, bitterness, worry, depression, dolefulness, are exhibited as creative germs in the themes and counter-themes. When they have been detected by the student, they should be seized firmly and adhered to consistently through the entire figure. The mind should be saturated with the emotion once it has disclosed itself. Embody this emotion in each of its phases—in imitation, augmentation, in diminution, inversion, acceleration (stretto); interrupt its flow with more or less important events (episodes); only to resume its flow with gathered force, and the interpretation will be intelligent and soulful.

All these figures, with their prefaces (preludes), are the pieces of chamber music. They will become household music if played as Bach himself played them.

After all is said, Bach still presents the almost insuperable difficulty of being in a style which survives almost because it is his own. Polyphony is not the spontaneous mode of musical expression of any living people, the Russians, perhaps, excepted.

Any help, scientific and, at the same time, time-saving, is well worth consideration. Add to this the profound control over the imagination which the eye has when used, and the use of the analysis by the aid of colors becomes apparent. To see the construction of a Bach figure at a glance is to have the door opened into a garden which has been hopelessly locked to the majority of pianists. All that appertains to tempo and delivery is then "before them, where to choose."

The harmonic structure of a figure is arrived at by the notion of its voices. It is an element of expression all

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the more potent because concealed, and more essential to modern players than it was two centuries ago, because modern music has raised harmony to the first place in the order of recognition by the ear. I have analyzed the harmonic forms of the figures in my Bach edition in colors. The harmony can thereby be studied and digested independently of the polyphony.

To those who think that figures are "easy," because they contain no passage playing, as Liszt and Czerny, I would recall an episode that will have a familiar appeal to most Bach lovers: A young fellow, with more or less ability and some technic, once presented himself at a celebrated German conservatory. "Do you ever study figures?" asked the professor, a well-known Bach lover. "I can learn one in a day!" returned the youth, disdainfully. The professor smiled. The smile rankled in the memory of that callow genius. As he advanced in his profession he thought of it with increasing chagrin. Ultimately he became a well-known organist, and then he went humbly to the professor and retracted.

BACH'S WORKS IN RELATION TO MODERN PIANO STUDY.

BY EMIL LIEBLING.

THE study of Bach's works finds a most important and direct application to modern piano-playing, and if correctly applied, systematically applied, can not fail to produce the best results. The same elements of technic which are constantly needed in the works of later authors are plentifully treated by their old master, who seems to have had a prophetic intimation as to what was to follow. He does not invent as many specialties of virtuosic technic as his great contemporary, Scarlatti, and yet laid a foundation which every great master has profited by, from Clementi to Liszt. It is, therefore, perfectly safe to say that music-study without a systematic Bach course is incomplete, and the lack of it will sooner or later become a most regrettable deficiency.

Bach is never easy; even the two-voiced inventions presuppose considerable digital and mental development; they might be used alongside the easier Mozart sonatas, and supplemented by selections from the three-voiced movements; it will depend upon the individual ability of the student as to the next selection; one may need an intermediary course in the French suites, and others, again, might be ready for the English suites and partitas, or even the clavierchord. It goes without saying that a complete analysis of the form should precede and accompany the study of each piece, and the teacher should be complete master of the subject in its entirety before attempting to deal with it at all.

The six partitas, for some reason or other, have not been given the consideration which their importance and practical value warrants; they contain some of the best material imaginable, and rank in point of difficulty with the earlier Beethoven sonatas.

The preludes of the clavierchord are the natural predecessors of the Clementi "Gradus," and cover a wide field of technical practice, though within certain limitations. We find neither double thirds, sixths, nor octaves. The first prelude is a simple exercise in the works of a taster, which naturally found no place in the works of a master who made everything subservient to the one ideal of polyphonic perfection; he had no use for any pieces that moved in the same direction; something had to diverge and enjoy a contrary motion; for the practical application of five-finger work nothing can excel the second and fifth preludes in the first book of the clavierchord; the third prelude abounds in side-wrist movements, which can be used to great advantage in the first part, which can be used to great advantage in the first part, which can be used to great advantage in the first part.

Any help, scientific and, at the same time, time-saving, is well worth consideration. Add to this the profound control over the imagination which the eye has when used, and the use of the analysis by the aid of colors becomes apparent. To see the construction of a Bach figure at a glance is to have the door opened into a garden which has been hopelessly locked to the majority of pianists. All that appertains to tempo and delivery is then "before them, where to choose."

The harmonic structure of a figure is arrived at by the notion of its voices. It is an element of expression all

musical, and with some of the dance forms, the hornées, gígenes, gavottes, sarabandes, and pascapieds, offer excellent problems in variety of effect and intelligent phrasing. Many of these compositions can be used to advantage on concert programs; for instance, the hornées and gígenes from the second English suite, and the pascapieds from the fifth suite. With few exceptions, the so-called modernized Bach arrangements can be safely left alone. The much played Bach toccata and figure in D minor, as arranged by Tausig, is all Tausig and no Bach; Liszt's work in the A-minor and G-minor fugues is much preferable. Busoni's "Do you ever study figures?" intended for *fin de siècle* pianists. The latter master's setting of Bach's C-minor "Pascapieds" is really a colossal affair, but only tolerable when executed in his own transcendent style.

This latter class of productions supplements to splendid advantage the study of the more modern works, requiring every quality which is demanded from the great virtuosos (including long hair).

How to interest the student in Bach is a totally different question. In the first place, tell him why he is to study this master, and for what purpose; inform him that, for professional aims, it is the *conditio sine qua non*, that it furnishes a solid backbone to the pianist, and an unending guide to the composer; help the pupil to unravel the delightful intricacies of the different works, initiate him in the intimate workings of this most masterly of minds, and the sympathy and active interest of the younger artist will speedily be engaged.

ON INTERESTING STUDENTS IN THE WORKS OF BACH.

BY E. R. KROEGER.

When one considers the position of Sebastian Bach to-day, how he is always mentioned as the first of the really great composers, it is hard to realize that a century ago his name was little more than a historic recollection. For almost a half-century his works "lay on the shelf," while those of his brilliant but somewhat superficial son were in great favor everywhere. In fact, even for a third of the present century, Sebastian Bach's works were known to but few musicians, and to the world at large he was but a name. It is but natural to ask "What was responsible for this?" During the latter half of the eighteenth century, the arts of poetry, music, painting, and the drama were largely under the "patronage" of the nobility. The age was an artificial one, and the authors and artists most in favor were those who catered to the superficial tastes of their titled patrons. Even the most celebrated composers of that period, Haydn and Mozart, could not escape from these influences, and many of the former's works were written at the command of Prince Esterházy, in whose household Haydn held the post of orchestral conductor, which was a position but little, if at all, superior to that of the chief butler. Emanuel Bach was not disposed to take issue with existing conditions; so he composed to please, which he succeeded in doing, and thus, at his father's, living a comparatively retired and austere life in Leipzig, wrote for no distinguished "patrons." His mighty genius compelled him to compose works which seemed little likely to be performed. And these written for specific purposes—his motets, cantatas, chorales, passions, etc.—brought out the very deepest characteristics of his nature, and revealed the real Bach at his best. The artificial condition of things, which existed in the latter half of the eighteenth century was greatly shattered by the French Revolution, which, like a thunder-clap, cleared away the mist and haze which hung over art as well as society.

When the new order in political life began to be generally accepted, then a new order in art correspondingly appeared. The majority of composers who were popular (excepting men of genius such as Haydn and Mozart) now began to diminish in favor, and their stars waned and finally disappeared. Beethoven, Weber, Hummel, Rossini, Spontini, Marschner, Schuberl—men who had new and interesting things to say—came to the front.

Old Fogy Redivivus.



Old Fogy.

OLD FOGY HAS BACHAPHOBIA.

“Ah! I smell a large and polyphonic rat when I read the June issue of *THE ETUDE*. So, after being quietly laughed down, smiled at, and contemptuously shouldered out of the way, this old gentleman, this lean and slipped pantaloon finds a morsel of sweetness in the fact that you are all awaking around to his ideas, to his notion of the infallible thing in music. And do you wish to know who is the infallible, the impeccable one in music, the Pope of music?”

It is Johann Sebastian Bach, the only son of Apollo. I'll tell you why.

I'm an old, old man. I've seen the world of sights, and I've listened eagerly, yes, greedily, to the world of sound, to that sweet, maddening concourse of tones civilized Caucasians agree is the one, the only art. I, too, have had my mad days, my days of joys untroubled—doesn't Wald Whitman say that somewhere?—I've even roared in Verdi. Ah, you are surprised! You fancied I knew my Gerny of *violin* too? Let me have your ear. I've run the whole gamut of musical composers. I once swore by Meyerbeer. I came near worshipping Wagner, the early Wagner, and to-day I am willing to acknowledge that “Die Meistersinger” is the very apex of a modern polyphonic score. I adored Spohr and found good in Auber. In a word, I had my little attacks of musical madness, for all the world like measles, scarlet fever, chicken-pox, and the mumps.

As I grew older my taste clarified. Having admired Donizetti, there was no danger of being seduced by the boleros, roystering Maczarti. Knowing Mozart almost by heart, Gounod and his pallid imitations did not for an instant impose on me. Ah! I knew them all, these vampires who not only absorb a dead man's ideas, but actually copy his style, hoping his interest included his works as well as his mortal remains. Being violently self-conscious, I might as I passed youth and its dangerous critical heats to analyze just why I preferred one man's music to another's. Why was I attracted to Brahms whilst Wagner left me cold? Why did Schumann not appeal to me as much as Mendelssohn? Why Mozart more than Beethoven? At last, one day, and not many years ago, I cried aloud, “Bach, it is Bach who does it, Bach who animates the wooden, lifeless limbs of these modern men. Bach—once, last, and all the time.”

And so it came about that with my prying nose I dipped into all composers, and found that the houses they erected were stable in the exact proportion that Bach was used in the foundations. If much Bach, then granted talent, the man reared a solid structure. If no Bach, then no matter how brilliant, how meteoric, how sensational the talents, smash came tumbling down the musical mansion, smash went the fellow's hastily erected palace. Whether it is Porsé—who wears by Bach and doesn't understand or study him—or Macagni or Massenet, or any of the new school, the result is the same. Bach is the touchstone. Look at Verdi, the Verdi of

“Don Carlos” and the Verdi who planned and built “Falstaff.” Mind you, it is not that big fugged finale—surely one of most astounding operatic coups in existence—that carries me away. It is the general texture of the work, its many voices, like the sweet mingled roar of Estermilk Falls, that draws me to “Falstaff.” It is because of Bach that I have forsworn my dislike of the later Wagner, and unlearned my disgust at his overpowering sensuousness. The web he spins is too glaring for my taste, but its pattern is so lovely, so admirable, that I have grown very fond of the Mastersingers.

Bach is in all great, all good compositions and especially is he a test for modern piano music. The monophonic has been done to the death by a whole tribe of shallow charlatans, who, under the pretence that they wrote in a true piano style, literally debauched several generations of students. Shall I mention names? Better disturb neither the dead nor the quick. In the matter of writing for more voices than one we have retrograded considerably since the days of Bach. We have, to be sure, built up a more complex harmonic system, beautiful chorals have been invented, or rather rediscovered,—for in Bach all were latest,—but confound it children! these chords are too slow, too ponderous in gait for me. Music is first of all motion, after that emotion. I like movement, rhythmical variety, polyphonic life. It is only in a few latter-day composers that I find music that moves, that sings, that thrills.

How did I discover that Bach was in the very heart of Wagner? In the simplest manner. I began playing the E flat minor prelude in the first book of the Well Tempered Clavier, and lo! I was transported to the opening of “Götterdämmerung.”

Pretty smart boy that Richard Geyger to know his Bach so well! Yet the resemblance is far fetched, is only a hazy similarity. The triad of E flat minor is common property, but something told me Wagner had been knowing on Bach, on this particular prelude, had in fact got a starting point for the opera music. The more I studied Wagner the more I found Bach and the more Bach the better the music. Chopin knew his Bach backwards, hence the surprisingly fresh, vital quality of his music, despite its pessimistic coloring. Schumann loved Bach and built his best music on him, Mendelssohn rediscovered him, whilst Beethoven playing the Well Tempered Clavier every day of his life.

All my pupils study the inventions before they play Clementi or Beethoven, and what well springs of delight are those two and three part pieces! Take my word for it, if you have mastered them you may walk boldly up to any of the great, insolent forty-eight sweet tempered preludes and figures and overcome them. Study Bach say I to every one, but study him sensibly. Tausig, the greatest pianist the world has yet heard, edited about twenty preludes and figures from the Clavichord. These he gave his pupils after they had played Chopin's opus 10. Strange ideas isn't it? Before that they played the inventions, the symphonies, the French and English Suites—Klondworth's edition of the latter is excellent—and the Partitas. Then I should say the Italian concert and that excellent three voiced figure in A minor, seldom heard in concert. It is pleasing rather than deaf in feeling, but how effective, how brilliant! I don't forget the toccatas, fantasias, and capricios. Such works as the Art of Fugue and others of the same class show as Father Bach in his working clothes, earnest if not exactly inspired.

But in his moments of inspiration what a genius! What a singularly happy wedding of manner and matter! The Chromatic Fantasia is to me greater than any of the organ works, with the possible exception of the G minor Fantasy. Indeed I think it greater than its accompaniment D minor figure. In it are the harmonic, melodic, and spiritual gems of modern music. The restless tonalities, the agitated, passionate, desperate, dramatic, the emotional curve of the music, are not in these modern, only executed in such a transcendental fashion as to beggar imitation?

Let us turn to the Well Tempered Clavichord and bow the knot of confusion, of admiration, of worship. I use the Klondworth, the Busoni and sometimes the Bischoff edition, never Kroll, never Czerny. I think it

was the latter who once excited my rage when I found the C sharp major prelude transposed to the key of D flat! This outrageous proceeding plays havoc before the infamous behavior of Gounod who dared—the sacrilegious Gounod—to place upon the wonderful harmonies of the master of masters a cheap, tawdry, vulgar tune. Gounod deserved oblivion for this. I think I have my favorites, and for a day delude myself that I prefer certain preludes, certain figures, but a few hours' study of its next door neighbor and I am intoxicated with its beauties. We have all played and loved the C minor prelude in Book one—Cramer made a study on memories of this—and who has not felt happy at its wonderful figure! Yet a few pages on is a marvelous fugue in C sharp major, with five voices that slowly crawl to heaven's gate. Jump a little distance and you land in the E flat fugue with its assertiveness, its cosmic subject and then consider the patterning, zipping one in E minor. If you are in the mood has there ever been written a brighter, more amiable, graceful prelude than the eleventh in F? Its germ is perhaps the F major invention, the eighth. A marked favorite of mine is the fifteenth figure in G. There's a subject for you and what a jolly length! Bach could spin music as a spider spins its nest, from earth to the sky and back again. Did you ever hear Rubinstein play the B flat prelude and fugue? If you have not, count something missed in your life. He made the prelude as light as a moonbeam but there was thunder in the air, the clouds floated away, airy nothings in the blue, and then celestial silence. Has any modern composer written music in which is packed as much meaning, as much sorrow as may be found in the B flat minor prelude? It is the matrix of all modern musical emotion.

I don't know why I persist in saying “modern,” as if there is any particular feeling, emotion, or sensation discovered and exploited by the man of this time that men of other ages did not experience! But before Bach I knew no one who ranged the keyboard of the emotions so freely, so profoundly, so poignantly.

Touching on his technique I may say that they require of the pianist's fingers, of his articulation and consequently a flexibility that is spiritual as well as material. The diligent daily study of Bach will form your style, your techniques better than all machines and finger exercises. But play him as if he were human, a contemporary and not as a historical reminiscence. Yes, you may indulge in *rubato*. I would rather hear it in Bach than in Chopin. Play Bach as if he still composed—he does—and drop the nonsense about traditional methods of performance. He would alter all that if he were alive to-day.

I know but one Bach anecdote, and that I have never seen in print. The story was related to me by a pupil of Reinecke, and Reinecke got it from Mendelssohn. Bach, so it appears, was in the habit of practicing every day of the Thomas Kirke, at Leipzig, and one day several of his sons, headed by the naughty Friedemann, resolved to play a joke on their good old father. Accordingly they repaired to the choir loft, got the bellows blower away and started in to give the master a surprise. They tied the handle of the bellows to the door of the choir, and with a long rope fastened to the outside knob they pulled the door open and shut and of course the wind ran low. Johann Sebastian—who looked more like E. M. Bowman than E. M. B. himself—suddenly found himself clawing ivory. He rose and went softly to the rear. Discovering no blower, he investigated and began to gently pull at the line. When it was all in several boys were at the end of it. Did he whip them? No he. He looked the door, tied them to the bellows and sternly made them blow. They did. Then the archangel of music went back to his bench and composed the famous “Wedge” fugue. How true all this is I know not, but anyhow it is quaint enough. Let me end this exhortation by quoting some words of Edvard Remsen from his fantastic essay on Bach: “If you want music for your own sake, look up to Bach. If you want music which is as absolutely full of meaning as an egg is full of meat—look up to Bach.”

Look up to Bach. Sound advice. Profit by it. Yours Polyphonically, OLD FOGY.

HOW TO ENJOY MUSIC.

BY H. S. BARON.

The subject of “how to understand music” has frequently been treated with more or less success. At a first glance it seems synonymous with “how to enjoy music”; but there is this difference: the one appeals to the mind, the other to the heart; the one to the musician, the other to the lover of music.

The celebrated scientist, Faraday, was invited at one time to witness an experiment with an electro-magnet. “Everything was arranged,” says Tyndall, “when just before the magnet was excited he laid his hand upon my arm, and asked, ‘What am I to look for?’”

Coming across this incident in my reading I could not but reflect what a benefit it would be to the thousands of music lovers, if they knew what they are to look for; and this indeed me to lay my mite at the feet of those who wish to learn “how to enjoy music.”

Americans, as a general thing, imagine themselves called upon to criticize—thus turning pleasure into business. Now, I do not deny that the ability of distinguishing right from wrong, or good from bad, enhances in some cases the pleasure of listening to music, but for the most part, spontaneous enjoyment, give me the man or woman who plunges right into music, never caring whether the singer has the French or the Italian method, whether the performer belongs to the classic or to the romantic school.

Now, some may enjoy “Annie Rooney” or “At a Georgia Camp-meeting,” while others go into raptures on hearing a Beethoven symphony. So may some take pleasure in yellow-covered literature, while others delight in the works of an Emerson or a Bryant. Do either of these steps to criticize the formation of sentence or the rounding of a period? Yet who would not rather read “Thanatopsis” than to be carried away by the adventures of a cowboy?

But, then, you are prepared by education and association to enjoy “Thanatopsis,” and look with scorn upon the gluttony of trashy literature. And, pray, what is to hinder any one from being prepared to enjoy a Beethoven symphony, instead of having a hankering after “At a Georgia Camp-meeting”?

“What am I to look for?” said Faraday, and “What am I to look for?” says the earnest seeker of true enjoyment of music; or, paraphrasing it to suit our purpose, “How am I to prepare myself?”

As in literature the home circle is the best teacher, so in music the home circle is the best teacher. As the association with refined people softens our rough natures, so the association with good music cultivates our crude taste. Give me the home where clang never crossed the threshold, and I will give you the boy or girl who will prefer Bryant to Mrs. Radcliffe, or to Mrs. Southworth, or the DuChamps. Give me the home where Schubert's “Serenade” is sung, and I will show you the girl who prefers a Beethoven sonata to a “break-down” jig.

But our nation is young and our households have not yet reached that stage where music comes next to prayer. For this reason some guidance may be necessary to assist the seekers of truth in music. This can best be given in a negative form. Do not imagine that noise is music. Do not mistake agility for expression. Do not be swayed by outward surroundings to lead you away from the lone path. Do not criticize instead of simply listening. Do not think that because music is a language, and universal at that, that it can tell you the time or the state of the weather.

Music is, indeed, a language, but it is the language of emotions. Its elements are few,—only rhythm, melody, and harmony,—but these are capable of infinite combinations.

Let us here call attention to the classification of music. First of all, we have the division of vocal and instrumental music; then we have vocal and instrumental music combined. The simplest form of the one is the ballad; the simplest form of the other is the march, which regulates motion, such as the march, the waltz, the galop, etc. Since in the latter rhythm is of chief importance, and since the tap of the drum would answer as well as the most elaborate composition, it can

THE MISSION OF THE DULL PUPIL.

BY EFFIE W. MUNKSON.

not be considered a very high order of music. Yet the greatest composers have made use of the dance-form, and have embodied in it the highest flights of their fancy.

As vocal and instrumental music combined culminates in the oratorio and the opera, so does instrumental music by itself culminate in the symphony. The most important classification of music, however, is that which distinguishes between homophonic and polyphonic music—the former having a main idea supported by one or more less essential voices or instruments; the latter consisting of two or more essential voices or instruments. To the former belong the ballads, marches, dances, and the so-called salon music. To the latter belong the string quartet and most chamber music, its highest form—vocal or instrumental—being the fugue. Oratorio, opera, and symphony make use of both styles.

Returning now to the simpler forms of music we can not but discover that the first requisite of music is fitness for the purpose.

A waltz is not a good movement to march by, nor a funeral march the strain to which to dance the mazurka. “Twinkle, Twinkle, Little Star,” sung or recited in lugubrious tones, is certainly out of place in the nursery. The miming step of a dancing master, or the cap and bells of a circus clown, would seem very incongruous when going to the communion table; yet not more so than “Rock of Ages” to a tune like “Annie Rooney.” Yet not a voice is raised when, day after day, in church and out of church, petitions are sent up to the Almighty in tunes taken from the last hand-organ, and recalling by its strains the monkey in red jacket going around with his hat.

Realism is another base of music. From the “Little of Prague” to the last “Alpine Storm,” we find this continuous striving to tear music down from its high pedestal to see it groveling in the mud. Now, music is different from poetry, painting, and sculpture, which in their highest flight of fancy must necessarily have some analogy to something already in existence, while music not merely creates the idea but also the means which serve to develop it.

Do not be swayed by outward surroundings. Do not think that hurt cut can turn bad into good music, or that red shirts of firemen can improve the music of the “Avril Chorus.”

By way of conclusion, I can not resist the temptation of quoting here what Mendelssohn said to me in connection with some other good advice he gave me.

“Above all,” said he, “listen to good music. I may at first seem all but deaf to you, but directly some little strain will appeal to your fancy. You watch for its return. Directly you will recognize it in a new dress, perhaps here and there a fragment of it. You will then perhaps turn your attention to its accompaniment; a new interest will be aroused in you. *Interest is education, and education is enjoyment.*”

It is many years since I heard these words from the lips of the great master, but as I write them they recur to me with all their force, for they were addressed to a mere tyro in music, and for just such tyros I intend these few hints on “how to enjoy music.”

THE MUSICIAN'S REWARD.

J. S. VAN CLEVE.

This question is always asked in America, the land of progress, the land of sane utility, does it pay?

The farm, the lead mine, the grocery, the railway, the war, the civil appointment—each and all must answer this question in the affirmative. Now, Does music pay? Yes; every way. Music pays in three regions of our life. It affords comfort, sometimes lucrative, our life. It gratifies ambition in a way not harmless occupied but beneficial; and it strengthens, with richest mastery, the inner spiritual nature. But music is not a patent medicine; not good for everybody and everybody at all times. But is the law kind to the musician who has no talent for the law? Does business take care of the incompetent? Does the preacher succeed who has neither head nor heart?

Yes, he is called by God not man?

“I do not” see how my teachers have the patience to teach me—I am so stupid in music.” Such was the remark of a young lady who is diligently striving to discipline unruly fingers and train them in the straight and narrow way of scale, arpeggio, and finger exercises.

I sympathized with her—I sympathized with her teacher—and began to meditate on the mission of the dull pupil, for I well knew that three-fourths of those who undertake the study of music rank among the dullards, and of the remaining fourth perhaps only one or two are more than ordinarily interesting. Can the teacher extract any comfort from those, to whom Mother Nature has been niggardly in the bestowal of talent, or must he content himself with doing his best, and taking money that he sometimes feels he does not actually earn, because results are not what he desires, though he puts forth far greater effort than in teaching a brighter student?

The dull pupil, wearisome though he may be, is, nevertheless, a means of discipline to a teacher, and a most important help in his growth and development. Take, for example, the faculty of stating an idea in fitting words. It is an easy thing to convey your thought to the quick mind of your brightest pupil, but do you not gain much in endeavoring to present that same idea in such perspicuous language that the most stupid wooden-head must comprehend your meaning?

No matter how well you know a fact, it is not really yours until you are able to tell it in plain, clear words which can be comprehended by those whose minds are not of the brightest quality.

Again, the dull pupil is an invaluable assistant in the cultivation of self-control. Of course, you think you can not possibly endure those awful blunders another instant. “Why, oh why, does that child always play B-natural instead of B-flat, when it has been pointed out to her a hundred times?” You great inwardly you yell, you pace the floor,—but you resist the impulse to rap small fingers or see some foreign “sawar” words, because you know that any outward display of temper will only make matters worse; for timidity will be added to dullness, and the last state of that pupil worse than the first. Therefore, you hold your temper and your tongue, and develop your bump of self-control.

A dull pupil is also an aid to the cultivation of patience. Days and weeks pass by; sometimes the same thing must be repeated a hundred times over before a glimmering of understanding is visible in the pupil. After several weeks' lessons, perhaps your dense student plays four measures legato, and you begin to think that he is really learning something; but, alas! at the next lesson he plays the selfsame passage thump, thump, thump. Then you settle back in your chair and cheer yourself with that platitudinous (dear to the music teacher)—a thing has to be learned and forgotten seven times (or it is seventy times seven?) before it finally sticks in the brain. Such experiences tend to give a large and healthy store of patience, and after while the results of the careful, persevering instruction are sure to come.

Your dull pupil will help to increase your stock of faith and hope. Indeed, for many weeks, perhaps, you have not much else to trade on. Each lesson is worse than its predecessor, it would seem; and if after a month's time you are misguided enough to request your beginner to play his first lesson, you are doomed to be plunged in deep despair, for in nine cases out of ten he will stare at the notes as if he never had seen them before. But you cheerfully start him on C, and after two or three attempts you find he can really play five notes up and down again, and you hope for the best; and if you keep on hoping—and working—long enough, your pupil will learn to play.

To tell the truth, although we are all proud of our bright pupils and look askance at our dull ones, we do not make any apologies for them, it is they who make the teacher—not his reputation, oh, no; but his character. For it is the dull pupils who bring out the best effort of the teacher, and upon them is his best labor spent.

NARROWNESS OF MIND.

BY CHARLES S. SKILTON.

The late Woldegar Bargiel is known as a composer of the Schumann school, whose best work was done in the earlier part of his life, while in his later years he devoted himself almost entirely to teaching as head of the department of composition in the Royal High School for Music, at Berlin. The writer of this sketch had the privilege of studying with him at that institution, and believes an account of his methods and personality would be of general interest.

The pupil's first acquaintance with Bargiel was likely to be made at the class for score-playing, over which he presided. Armed with one of the six volumes of Bargiel's edition of Bach's "Chorales," three or four students presented themselves to the master. Over his spectacles he placed a pair of eye glasses, which gave him a somewhat formidable appearance, as he selected a pupil and inquired, "What have you brought to-day?" Each chorale was printed in open score, the three upper parts in the C clef. The pupil was required to prepare one or more chorales for playing, later to read them at sight, then to transpose to any key and finally to transpose at sight, after which he was promoted to the Bach motets and thence to orchestral scores. The



WOLDEGAR BARGIEL.

drill was severe, but laid solid foundations for sight-reading. Every young musician grumbles over the C clef, and on one occasion I presented to Bargiel a vocal composition compressed into ordinary vocal score. He immediately advised the use of C clef, and when I instanced various modern compositions published in compressed score he replied, "That makes no difference. My brother-in-law, Schumann, always used the C clef, and I use them." His connection with Schumann was a source of pride to him and he frequently alluded to it.

Schumann was the only modern composer of whom he approved.

Of Brahms, on whose shoulders Schumann publicly placed his mantle, Bargiel is reported to have said, "Brahms is a fine man and a very good friend of mine; but he can not compose music. He has written no real symphony."

Against Wagner he was most bitter. On one occasion he was instructing two of his favorite pupils, when allusion was made to "Die Walküre." "Herr B—," he said, "do you find 'Die Walküre' beautiful?" "Indeed I do, Professor Bargiel." "Herr K—," do you find 'Die Walküre' beautiful?" "Most certainly, Professor Bargiel." "Well, gentlemen, unless you can compose better music than 'Die Walküre,' you need not visit my class again."

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His estimate of Grieg was echoed in similar fashion at an ensemble class. He called on a young lady from Norway, and said, "Well, Frislein, what have you brought with you?" "A trio by Grieg, Herr Professor." "What is that? by Grieg? But, my dear young lady, Grieg is no music." "What?" cried the young Norwegian, "Grieg is no music?" Adieu, Herr Professor! She swept from the room like an offended goddess, while Bargiel probably thought the manners of Norwegians corresponded well with their music.

It was this inability to sympathize with new tendencies and to identify himself with the musical expression of the spirit of his own times, that prevented Bargiel from becoming one of the great composers, rather than any lack of musical gifts. He belonged to the age of Schumann, and did his best work as a young man at that time.

As he outlived that period, his compositions became reminiscent and fewer, and, though he occasionally produced a classic gem of the purest water, he remained without influence as a composer upon the modern tendencies of music. His best work is probably the G-minor suite for piano, Op. 36, with its popular "Märchen Fantasia" and an adagio and finale, which make one of the great passages of piano literature. The story of its first performance has never, to the present writer's knowledge, been told in print, and is of peculiar interest to all American musicians.

In the early sixties, an American boy of sixteen, now a well-known New England musician, performed the feat of playing from memory the whole of Bach's "Well-Tempered Clavier," with the variants of the different editions. He went to Leipzig to study, where his remarkable power of memorizing from a single reading won him general recognition.

At this time Bargiel arrived with his G-minor suite, anxious to have it performed at one of the famous Gewandhaus concerts, then the best musical opportunity of Germany for composer or artist. He played it to the committee, who were enthusiastic, and agreed that it should be rendered next Friday night, that day being Tuesday. "But you can not perform it," they said to Bargiel; "you do not play well enough." Bargiel blushed and stammered, "How is it possible for any one to learn it in time? It is a long and difficult work, taxing the powers of a virtuoso; no one knows it by heart but myself, and the manuscript is with the publisher." "Get the advance sheets," they said, "and we will have it played for you."

So advance sheets were received on Thursday and immediately handed to the American student, a boy of sixteen, to learn by heart and play at a Gewandhaus concert the next evening—a task worthy of the efforts of Liszt.

The young man, nothing daunted, went to a friendly music-dealer and played the work over four times, for him minutely careful preparation. On the appointed night he played it with such effect that Bargiel found himself famous, and developed for the young American a friendship which lasted to the end.

Possibly this experience led him to watch more carefully for unexpected talents among his pupils. Never did one write a successful sonata movement or ensemble piece but that Bargiel was quick to have it performed at class or concert, even by chorus and orchestra. He would first read over the fortunate work; then ask the composer to play it; then say, "That will sound well with violin and piano. Bring it to the ensemble class Thursday." If a pupil was struggling without success with an idea, Bargiel would often take it and improvise a composition in the desired style, frequently following with something of his own.

He made few criticisms in detail, unless he were offended by some ultra-modern effect, but sought to fill the pupil with the spirit of his work and to inspire him by contact with masterpieces. This is the reason for his great success as a teacher. Every pupil felt that he was under the direction of a wise, tranquil, lofty nature that stood for purity, strength, and simplicity in art, and would lay staunch foundations which might safely be trusted to support any later developments along modern lines.

ON HARMONY TEACHING.

BY HOMER A. NORRIS.

I HAVE taught the theory of music, and that, alone, for a sufficient length of time to be justified in the assertion that nine-tenths of the harmony teaching in this country is valueless. Pupils are not taught to hear what they see; they are not taught to see what they hear; they memorize a set of rules only to lay them aside forever about as soon as learned. They are taught that these "rules" are a result of "natural law," and then, mentally confused and befogged by them, they harmonize their "figured basses" with about as much intelligence and perception of musical language as they would copy Arabic.

All this has nothing to do with the art of music. I have no sympathy whatever with all this talking and writing about music; what the student of to-day needs, and what he will sooner or later demand of his instructor, is actual results in actual music.

At the very beginning a teacher should make it clear to his pupil that the notes on the staff stand for what the student hears, and that he is not to commit anything to paper before he has a mental conception of the way it will sound. In this way will he soonest develop the ability to hear what he sees in the works of others.

All work should be done without the aid of an instrument. After it is written it should be played. At first many of the progressions as they actually sound will not correspond to the student's preconception, but in a surprisingly short time he will hear common triad progressions without the aid of an instrument.

Then I hold it important to make it clear to the student that the "rules" have been agreed upon by common consent of the great masters, that they are a result of the instinctive speech of genius, and that whatever they have in common with "natural law" is incidental, and not predestined. Progressions "sound well" because we have been taught, and our fathers and forefathers were taught, that they "sound well." The exactly opposite application of the rules governing chord progression is often quite as gratifying to a musical person who has been nurtured. Music is an art, and we should discuss all these matters from the art point of view.

Other matters being equally sound, that text-book will produce the best results which remains longest on triad-work and contains the largest number of melodies to be harmonized. Dissonant chords usually take care of themselves. The handling of simple triads, in root position and first inversion, is the most difficult work in all musical theory. These chords have no fixed progression, but may move according to what I should call the instinct of the cultivated musician. Nothing will so soon give the student a mastery of diatonic harmony as strict counterpoint. When the student has reached the first inversion of triads, counterpoint should be taken up and the two branches of the one study be carried on simultaneously. Students will know little of the art of writing good harmony till they regard it contrapuntally, and any teacher to-day who does not combine counterpoint with harmony will soon have to give way to those who do.

In 1836 Schumann wrote this splendid passage about the great master of Bonn: "Were I a prince, I would construct to the memory of Beethoven a temple in the Palladian style; or, still better, would take a hundred oaks of a century's growth and inscribe with gigantic writing his name over a vast expanse of country; or I would build in his honor an academy, wherein his words would be taught, the words which declare that music should not be exercised as a vulgar trade, but restricted to its own priests as a world of marvels to be initiated alone."

A great writer has said that the difference between the great and the ordinary man is that one knows how to pick and call his thoughts, while the other leaves them in a chaotic mass.—Presto.

No 2836

To Miss Maye Ains.

CAPRICE CELESTE.

The successful rendering of this Caprice requires great delicacy of touch. The motives and responses alike bearing a

Andante con grazia.

sprightly character should be executed "scintillante." As a special study in rubato, it affords a fine display of delicate timing and artistic taste in phrasing.

C. TROYER.

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f f *pp* *ten.* *8* *3 2 1*

pp *8* *3*

f *facel.* *ritard.* *ppp* *volante* *ten.* *5 4 3 2 1* *5 4 3 2 1*

molto lento. *ten.* *pp* *amoroso* *pp* *8*

Calmato *p* *pp* *pp* *dim.* *dolce* *ten.* *8*

pp *ben sost.* *f* *p* *pp* *lento* *dolente* *8*

pp *ten.* *pp* *ardente* *molto cresc.* *ff* *dim.* *8*

pp *grave* *ritard.* *pp* *con dolente* *8*

pp *Largo* *ten.* *pp* *con anima* *f* *p* *ritard.* *8*

dolcissimo *ppp* *rallentando* *pp* *ppp* *estinto* *8*

Ronde d'Amour.

Edited and fingered by
Ferdinand Dewey.

Niccolò van Westerhout.

Moderato. M.M.♩ : 60

The first system of the musical score for 'Ronde d'Amour' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a half note G4, then a half note A4, and continues with a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest followed by a half note G2, then a half note A2, and continues with a series of chords and single notes. The system is marked with 'ppp una corda.' and 'ppp misterioso.'.

Play this composition with the greatest delicacy of touch. It will be found full of mystic charm. The form is very clear; after a prelude of three measures the

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phrases consist of either two or four measures. Between a) and b) bring out the lower voice, in the next phrase the upper.

The second system of the musical score for 'Ronde d'Amour' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a half note G4, then a half note A4, and continues with a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest followed by a half note G2, then a half note A2, and continues with a series of chords and single notes. The system is marked with 'ppp una corda.' and 'ppp misterioso.'.

C) Bring out the middle voice.
2835-4

6

trionfale.

f *ff*

p *sempre slacc.* *una corda* *p*

d) From here to the return of the first part, play with great breadth, fullness and resounding tone.
 e) Bring out the lower voices in the right hand.
 f) On pianos with a sostenuto pedal, a charming ef-

fect may be made by using it to sustain the chord while the following passage is played without the damper pedal. The chord may be sustained with good effect three measures beyond the two indicated.

2835-4

7

pp *ppp* *pppp*

Per - dendosi

g)

g) Give a slight pressure to the thumb notes.
 2835-4

In Olden Times.

Aus alter Zeit.

Bernhard Wolff, Op. 124, No. 4.

Tempo di Minuetto. M.M. $\text{♩} = 116$

My Heart is ever Faithful.

Edited by Chas. W. London.

FROM THE "PFINGST" CANTATA.

Symphonic Transcription
by ALBERT LAVIGNAC.

Moderato. M.M. $\text{♩} = 84-96$.

J. S. BACH.

p *mild.* *piu f*

p *ritard.* *mp* *f*

mf *sf*

f *mp* *ff* *mp*

mp espress. *pp*

pp

rit. *p*

a tempo. *f* *ff*

ff *ff* *maestoso* *fff*

fff *grandioso* *ritard.* *fff* *m.g.*

MEDITATION. AVE MARIA.

The Secondo part is the Prelude to the first fugue in Bach's Well Tempered Clavier, with some slight alterations. To this Gounod has added a beautiful melody to the Latin hymn, Ave Maria. It can be played as an independent piece, in which case the best effect will be produced by playing an octave higher.

SECONDO.

BACH-GOUNOD.

Andante semplice. M.M. ♩ = 104

sempre legato

cresc.

molto

ff

molto maestoso

MEDITATION.

AVE MARIA.

BACH-GOUNOD

PRIMO.

Andante semplice. M.M. ♩ = 104

1 2 3 4 con espressione

cresc.

f

dim.

cresc.

f

molto

molto maestoso

ff

molto maestoso

ff

SECONDO.

Musical score for the Second part of a piece, page 14. The score is written for piano and consists of seven systems of music. The notation is in bass clef with a key signature of one sharp (F#). The music features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady harmonic accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), *molto*, *f* (forte), *sempre cresc.* (always crescendo), *ff* (fortissimo), and *dim.* (diminuendo).

PRIMO.

Musical score for the First part of a piece, page 15. The score is written for piano and consists of seven systems of music. The notation is in treble clef with a key signature of one sharp (F#). The music features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady harmonic accompaniment. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *molto*, *sempre cresc.* (always crescendo), *maestoso*, and *tutta forza*.

GAVOTTE in G MINOR.

The Gavotte, an old French dance, was popular in the days of Louis XIV and XV. It frequently introduces, as a Trio, the Musette, a dance movement of the same period, accompanied by Musettes or bag-pipes.

Edited by

T. von Westernhagen.

J. S. BACH.

Molto Allegro. M.M. $\text{♩} = 100$

La Musette. Listesso tempo.

Gavotte, D.C.

FIRST THOUGHT.

GRADER SINN.

FOR ORGAN OR PIANO.

Edited by Everett E. Truette.

Fr. v. Wickede, Op. 83, No. 1

Moderato.

The first system of the musical score for 'First Thought' is written for piano or organ. It consists of two staves, treble and bass. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato.' The dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some performance instructions like 'poco rit.' (poco ritardando) and 'mf a tempo' (mezzo-forte a tempo).

The second system of the musical score continues the piece. It features two staves, treble and bass. The tempo markings include 'meno mosso' (less motion) and 'a tempo' (return to the original tempo). The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some performance instructions like 'poco rit.' (poco ritardando) and 'mf a tempo' (mezzo-forte a tempo).

MORNING GREETING.

MORGENGRUSS.

FRANZ SCHUBERT.

Moderato.

1. Good morn-ing to you,
2. O let me stand a-
1. Gu-ten Mor-gen, schö-ne
2. O lass mich nur von

maid-en fair, In vain, in vain I seek her there, O where's that sweet face
far and gaze Up-on the win-dow that dis-plays Such charms its frame a-
Mül-le-rin, wo steckst du gleich das Köpf-chen hin, als wär' dir was ge-
fer-ne steh'n, nach dei-nem lie-ben Fen-ster seh'n, von fer-ne, ganz von

hid-ing? My greet-ings then so much dis-please, My
dorn-ing, When your en-chant-ing face ap-pears, When
sche-hen? Ver-driess dich denn mein Gruss so schwer, ver-
fer-ne. Du bion-des Köpf-chen komm her-vor, her-

pre-sence with dis-like she sees, And hence this si-lent chid-ing, And
your blue eyes, bright star-ry spheres, Re-turn the glance of morn-ing, Re-
stört dich denn mein Blick so sehr? So muss ich wie-der ge-hen, so
vor aus eu-rem run-den Thor ihr blau-en Mor-gen-ster-ne, ihr

hence this si-lent chid-ing, this si-lent chid-ing.
the glance of morn-ing, the glance of morn-ing.
muss ich wie-der ge-hen, wie-der ge-hen.
blau-en Mor-gen-ster-ne, ihr Mor-gen-ster-ne.

3. Still closed those eyes of heav'nly blue:
Ye dainty flowrets fringed with dew,
From daylight still retiring,
Are ye so pleased with night and sleep,
Ye fold yourselves and softly weep,
Yet more repose desiring,
Yet more repose desiring, repose desiring.

3. Ihr schlummer-trunk'nen Auglein,
Ihr thau-betrübten Blümelein,
Was scheuet ihr die Sonne?
Hat es die Nacht so gut gemeint,
Das ihr euch schliesst und bückt und weint,
Nach ihrer stillen Wonne,
Nach ihrer stillen Wonne, nach ihrer Wonne?

4. Relieve yourselves of drowsy dreams,
To mornings rich and cheerful beams,
Come, hail the dawn with gladness.
Now gaily sings the lark above,
Rejoices now all soothing love
To free the heart from sadness,
To free the heart from sadness, the heart from
sadness.

4. Nun schüttelt ab der Träume Flor,
Und hebt euch frisch und frei empor
In Gottes hellen Morgen.
Die Lerche wirbelt in der Luft,
Und aus dem tiefen Herzen ruft
Die Liebe, Leid und Sorgen,
Die Liebe, Leid und Sorgen, Leid und Sorgen.

A Song of Praise.

Freely translated
from the French of S. and F. Borel,
by Nicholas Douty.

G. Goublier.

Andante.

First system of musical notation for 'A Song of Praise'. It features a vocal line and a piano accompaniment. The tempo is marked 'Andante'. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The piano part consists of chords and moving lines in both hands.

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Continuation of the musical score for 'A Song of Praise' on page 23. It includes the vocal line and piano accompaniment. Dynamics include *p* (piano), *ff* (fortissimo), *rit.* (ritardando), and *ff a tempo.* The piano part features various textures, including chords and moving lines. The key signature remains two flats, and the time signature is 12/8.

world, The bud - ding trees, and the soft flow - ing foun - tains — Show forth Thy
God? And the ripe fruits with the Au - tumn - red glow - ing, Are they not

glo - ry, Thou Lord God of Hosts. A hum - ble mor - tal Thy wonders a -
gifts from Thee, boun - ti - ful God? Yea, tho' the light - ning and tempest be

dor - ing, As o'er the earth sink the shad - ows of night, His fee - ble
near - me, E'en thro' the hail and the snow from a - bove, Loud in the

voice, Thy mer - cy im - plor - ing, Sends up to Thee, O Lord, prais - ing Thy
morn and at noon and at ev - ning, Lift I my voice — to Thee, prais - ing Thy

2854.2

might. love. Lord God of Hosts, high a-bove the heav-ens,

Who made all the world, and the sea and the sky; Lord God of Hosts, Thou

Lord of Lords Al-migh-ty, I be-lieve in Thy might, I be-lieve in Thy love,

And I praise Thy great name, O Lord, my God, and King.

mf *ff allargando* *infatempo* *smore* *ff allargando* *al tempo* *f* *D. S.*

RHYTHM, AND ITS RELATION TO MUSIC.

BY PERCY GORTSCHUIS, MUS. DOC.

II.

THE QUALIFICATION OF RHYTHM.

(The reader is urged to recall or to review the general contents of the first section of this article in THE ETUDE for June.)

As rhythm signifies arrangement, it involves diversity of particles. This vital condition is first exhibited in the quality of force; the function of meter being performed in the division of time into "absolutely equal units of duration" (for example, the *beats*), and rhythmic property proceeds to differentiate these units by imparting a stronger pulse to some than to others. The stronger pulses are called accented beats, and as the metric principle of "equal duration" prevails throughout the entire range of musical pulsation, these accents recur at regular intervals of time, separated, that is to say, by a certain uniform number of lighter pulses (or unaccented beats). This alternation gives birth to the first great distinction of rhythm, as follows: If the accent be followed by one light pulse, so that uniform groups of two pulses result, the rhythm is qualified as *duple*, and it appeals to the sense as a regular alternation of heavy and light pulses, as in the march; if the accent be followed by two light beats, forming equal groups of three units, the rhythm is called *triple*, and imparts the impression of irregular alternation, as in the waltz. If the accent could be followed by three light pulses (uniform in duration), the product might be called quadruple rhythm, and so on; but it appears to be a law that the mind will not accept any wider span from accent to accent than that covered by two uniform unaccented beats, and, therefore, so-called "quadruple" rhythm is actually *duple*, for our sense supplies the third of these four beats with the stress of a new accent. Thus, it follows that there are only these two species of fundamental rhythm—*duple* and *triple*. These groups of two or three beats are the simple measures of written music, separated by bars. If, for any reason, fewer bars are used, so that two measures of two (or three) beats are merged in a larger measure of four (or six) beats, this is then called a compound measure; but the omission of the bars does not influence the fundamental rhythm in the least, for there must and will still be an accent for each group of two (or three) beats, whether the measures are large or small. It may, therefore, be correct to speak of *duple*, *triple*, *quadruple*, *sextuple* measures, etc., though the terms *duple* and *triple rhythm* are more consistent, as concerning not the size of the groups, but the arrangement of pulses within them.

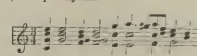
The vital rhythmic condition of differentiation is next manifested in the quality of duration; in fact, our conception of the rhythmic element in music is limited so closely to diversity of *time-values* that rhythm might be defined, roughly, as the effect produced by the manifold arrangement of tones (or time-units) of different durations. For illustration of these two processes of differentiation: A series of drum-taps absolutely similar in every respect, indicated musically thus, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, etc., would be an exposition of meter only. To become *rhythmic*, the drummer would need to exert additional force and accentuate certain taps at regular intervals; were he to emphasize thus, the location of the result would be a figure in *duple* rhythm; if thus, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, he would exemplify *triple* rhythm. So much for the distinction of force. Were the drummer to omit certain of his light taps (we will not yet consider the possibility of omitting the very accents themselves), each omission, like rests, would appeal to the sense as a tacit prolongation of the preceding unit and create the impression of a longer time-value; thus, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ would equal $\text{♩} \text{♩} \text{♩} \text{♩}$ (*triple rhythm*); or thus, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ would equal $\text{♩} \text{♩} \text{♩} \text{♩}$ (*duple rhythm*).

I have purposely cited the drummer in order to show that the rhythmic principle precedes (or underlies) the melodic manifestation. If we turn from the drummer to the fife, we simply find that the latter can give

clearer expression to the principle of diverse time-values, and is furthermore able to add the distinction of melodic pitch, which, being also a matter of arrangement, may, at least, indirectly influence (though it can not create) the rhythmic design.

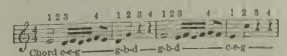
This brings us to the first law of rhythm, which will be seen to originate in its subjection to the law of its predecessor, meter—namely, that the heavy pulses, or (what is precisely the same thing) the longer tones, shall recur at "absolutely regular and equal" intervals of time; and, further, that they must stand at the beginning of the *heavy* pulse groups (or measures), because our sense conceives the heavy beat or accent as the impulse, which starts the movement of the group, and as stated before, must be moved after either one or two lighter pulses (representing the recoil of the impulse).

It is this simple law that enables us to define the second qualification of rhythm—viz., as *regular* or *irregular*. The distinction is exceedingly simple: the rhythm is regular (intelligible and satisfying) when the heavy pulses fall, as the rule demands, upon the first unit of each metric group; it is irregular (misleading and possibly irritating) at those places where the heavy pulse is given to any other, unaccented, unit—in a word, regular when the heavy beats appear emphatic; irregular when the light beats are made heavy. The following sentence, in triple rhythm—



will sound as if a bar were drawn before each half-note, for that would place the long or heavy tones (equivalent, whether emphasized or not, to heavy pulses) where they belong—at the beginning of the measures, and make the rhythm regular. If, however, the composer sees fit to draw the bars after the half-notes (before the lower quarter-notes) he will make the rhythm irregular, and must take the chances of being misunderstood.

If the reader takes the trouble of examining various pages of good music, he will find enough examples of such temporary or occasional misplacement of the longer (i. e., heavy) tones to account for our calling such rhythms merely "irregular," not "wrong." Irregular rhythms are such powerful agents of interest and contrast that they must be regarded as indispensable; but the irregular rhythm becomes "wrong" when so handled as to cause complete confusion and misapprehension of the underlying metric principle; an irregular rhythmic figure can only be appreciated as such by comparison with the regular rhythmic form, and this the composer must render possible by preserving, by some means or other, the sense of the proper location of the heavy pulses. This leads to the question, How can the heavy pulses be made recognizable? There are many ways: (1) By dynamic emphasis or accentuation, indicated by the sign > or f (*forzando*), placed as if below each quarter-note in the above illustration, and the reality of the accent and overpowers the force of the longer tones. (2) By comparatively longer tones; this is the most natural method, but their weight is so easily counteracted by the other methods that longer tones may be and are freely shifted to weak beats from time to time for the sake of permissible irregular rhythmic effects. (3) The extremity of the accent at the beginning may be defined by corresponding harmonic changes, and (4) by the disposition of similar melodic figures. The third pianoforte sonata of Beethoven begins with partly irregular rhythmic figures.



The third (accented) beat in measures 1 and 3 is represented by lighter, instead of heavier, tone-values; and the second (unaccented) beat in measures 2 and 4 is unduly weighted by the following rests; but these irregularities are rendered apparent and appreciable by the accompanying chords—which change exactly with

the measures—and by the symmetric disposition of the melodic figures; further, by the location of the half-notes, which inaugurate the correct rhythmic conception. "Yankee Doodle" would be a senseless metric tick-tack but for the coincidence of the third measure with the first. The secret of intelligible irregular rhythm is, then, to employ one or more of the methods given for indicating the heavy pulses, in such predominance as to uphold the fundamental rhythmic condition, and locate the natural accent unmistakably at the beginning of the groups, either perceptibly or by unerring analogy.

Irregular rhythmic effects, being calculated solely for variety, are, as a rule, introduced only occasionally—though commonly in corresponding pairs, for the sake of necessary corroboration, as in the second of the "Songs Without Words" of Mendelssohn, measures 14 and 16. When the irregularity is persistent and of full character, frequently shifting its formations, it is all the more difficult to preserve the fundamental rhythmic design and insure intelligibility. I will merely cite the third of the "Songs Without Words," of Mendelssohn, containing not a single rhythmic irregularity from beginning to end; and Schubert, "Mement Musical," Op. 94, No. 4, second section (five flats), which is irregular throughout—but at least uniform, and partly counteracted by the chord-changes.

One of the most common and popular examples of irregular rhythm is so-called syncopation, consisting, invariably, in some method of shifting tones to lighter units than those corresponding to their weight, or tone-value.

The method of arrangement, as concerns time-values and accentuations, within a certain narrow metric limit, constitutes the so-called rhythmic figure. It may be brief—only one measure, or even less, in length; or it may extend through two or more measures; seldom, however, very far.

The rhythmic figure adopted at the outset recurs more or less regularly and persistently, thus defining the specific rhythmic character of the entire piece. The limits of the figure are, of course, defined by the intervals of recurrence. Rhythmic figures far exceed in diversity the metric feet of prosodic measure; they may be not only iambic ($\text{♩} \text{♩} \text{♩} \text{♩}$), dactylic ($\text{♩} \text{♩} \text{♩} \text{♩}$), or coincident with any other prosodic figure, but embrace an almost countless variety of formations, both regular and irregular, for which poetic meter has no distinctions. Thus, it is quite proper to speak of the first movement of Beethoven's seventh symphony as a movement in dactylic rhythm, but erroneous to assume that a rhythmic figure must be always thus definable, as in prosody, or that one figure must suffice for an entire composition. What music yields to poetry in distinctness of signification and definiteness of expression, it makes up in the infinite variety and power of its rhythmic effects,—not to speak of its melodic and harmonic resources.

Finally, the not uncommon qualifications of rhythm as "quick," "slow," "graceful," etc., while not altogether irreconcilable with the symphonic distinction of the term rhythm, is not strictly permissible, as these are attributes of tempo. And "rhythm," while not as accurate as $\frac{3}{4}$ measure, is not wholly incongruous, because the principle of arrangement, in reference to interval of accent, is involved.

THE younger or the less advanced student in the more general must his training be; as he becomes more advanced and therefore better acquainted with his subject in general, he must turn from the general to the specific, the individual. Close instruction is beneficial in the beginning of his work and grows less and less useful as the individual artist in him develops. Since the specific can be built up only upon a strong general foundation, so the training must progress from the general instruction, adapted to all pupils, to the particular under which each must grow more and more distinct from the other. The one who would succeed must concentrate his energies in more special directions.—Hans Schmiedeknecht.

